JANUARY 1, 1941

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

LAWRENCE TIBBETT

Distinguished Baritone Has Rejoined the Metropolitan Opera Association

20 CENTS

Eleanor

STEBER

ACCLAIMED BY NEW YORK PRESS AT METROPOLITAN OPERA DEBUT!

AS "SOPHIE" IN DER ROSENKAVALIER

NEW YORK HERALD TRIBUNE:

"She encompassed the soaring phrases of the Duet of the Rose with ease and imbued them with **the appropriate glowing transparency of texture."**

NEW YORK TIMES

". . . Resisted all temptation to force her voice. She managed to sing all Sophie's high notes in the presentation of the Silver Rose scene **without a tremor or deviation from pitch."**

NEW YORK POST

"The part calls for a light, high soprano voice and the ability to do uncomfortably difficult things with it; and in both respects **Miss Steber was beyond criticism."**

NEW YORK SUN

"Of the young Americans, Eleanor Steber, **has had the most fortunate introduction.** It is reassuring to find a singer who can—and will—sing her top pianissimo."

NEW YORK JOURNAL-AMERICAN

"Miss Steber possesses those valuable qualities of voice and youthful frankness that made **her portrayal significant and attractive."**

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MUSICAL COURIER

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Department of Justice Acts To Prosecute ASCAP and Radio Chains as "Monopolies"

Anti-Trust Laws Invoked by Government in Criminal Proceedings Against Society, Columbia, NBC Chains, Broadcast Music, Inc., in Copyright War—Federal Action Follows Failure of Groups to Compromise Struggle — ASCAP Music Goes Off Networks with New Year

Alleged "monopoly" practises in seeking to control performance of music were threatened with punitive measures as Musical Courier went to press. Announcement by the United States Department of Justice of impending Government suits against the American Society of Composers, Authors and Publishers, and two of the leading broadcasting chains, under the Sherman Anti-Trust Act, was made on Dec. 27. Attorney General Robert Jackson was quoted as authorizing Thurman Arnold, Assistant Attorney General, in charge of anti-trust law enforcement, to institute criminal proceedings. These were to be brought in Milwaukee after Jan. 1.

Defendants were to include ASCAP and Broadcast Music, Inc., a publishing enterprise set up by the broadcasters as a rival to the former group; the National Broadcasting Company and the Columbia Broadcasting System. The announcement came at a time when negotiations were still hanging fire as to whether the contracts for the coming season would be signed before Jan. 1 by the broadcasting chains for the privilege of using music by ASCAP. They were not signed, and on Jan. 1 all ASCAP-controlled music vanished from radio networks.

Government Lists Charges

The Department of Justice indicated that the following accusations would be made the basis of the suit:

1. The illegal pooling of most of the desirable copyright music available for radio broadcasting in order to eliminate competition and to monopolize the supply.
2. Illegal discrimination against users of copyright music.
3. Illegal discrimination against composers who are not members of ASCAP or Broadcast Music, Inc.
4. Withholding music from publication in order to exact fees not permitted by the copyright laws.
5. Illegal price fixing.
6. Restraining composers in their right to bargain for the sale of their own music.
7. Requiring users of music to pay for tunes on programs in which no music is played.
8. Mutual boycotts by ASCAP and by the broadcasting chains (through Broadcast Music, Inc.) in an attempt by each of these conflicting groups to obtain for themselves control over the supply of music by depriving the others of control, which boycotts threaten to restrain and obstruct the rendition over the radio of about 90 per cent of the desirable modern copyright music.

Gene Buck, president, ASCAP, said: "This is the first time, to my knowledge, that the Attorney General's office has addressed itself publicly to doing something about the monopoly, the power and the activities of our opponents. Heretofore, our society has been singled out as the big bad wolf by the Government."

Neville Miller, president, National Association of Broadcasters, stated it was "unfortunate that the Department of Justice appears to have confused the illegal practises of ASCAP with the perfectly legitimate effort of broadcasters to create an alternative competitive supply of music."

Basis of Charges Explained

Explaining the basis of the threatened suit, Assistant Attorney General Arnold said in an interview with Turner Catledge, published in the New York Times:

"The Department of Justice is not concerned with the question as to which organization was the aggressor. Each of these groups today is charged with using illegal methods to wrest the control of copyright music from the other.

"The threatened conflict is already in its first stage. The mutual boycotts already begun will hamper and obstruct the rendition of all copyrighted music over the radio and deprive the public of the privilege of hearing that music except on terms dictated by the victor in the contest. In such a struggle the public is in the position of a neutral caught between two aggressive belligerents.

"This department cannot sit by and see ASCAP and the broadcasters engage in a private war at the expense of the public, using violations of law as their weapons in order to fight fire with fire. We have tried to obtain voluntary agree-

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Photo by Geoffrey Landesman

MUSIC TEACHERS' NATIONAL ASSOCIATION MEETS in Cleveland during the holiday period. A group of musical notables attending the annual banquet of the organization included: left to right, seated, Sir Ernest MacMillan, principal of Toronto Conservatory and conductor of the Toronto Symphony, who spoke on The Future of American Music; Edwin Hughes, pianist, of New York, and former president of the M. T. N. A., who was toastmaster; and Warren D. Allen, of Stanford University, Berkeley, Calif., president of the M. T. N. A. Standing, left to right, Arthur Shepherd, composer, and professor of music at Western Reserve University, Cleveland; Emile Baume, pianist, who played a recital at the convention, and Dr. Howard Hanson, composer, director of the Eastman School of Music, Rochester, N. Y., and president, National Association of Schools of Music. A report of the convention will be published on Jan. 15.

Don Pasquale Revival Scores at Metropolitan

The restoration of Donizetti's buffa opera, Don Pasquale, took place at the matinee of Dec. 21, after an absence of five years from the stage of the Metropolitan. In that season, 1934-35, the principals engaged in the work were Lucrezia Bori, Tito Schipa, Giuseppe de Luca and Ezio Pinza.

At the most recent hearing none of the

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Hollywood Applauds New Native Symphony

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, Calif.

The first Pacific Coast hearing of John Alden Carpenter's Symphony was the focus of musical attention in the Philharmonic Orchestra concert of Dec. 6 in the Philharmonic Auditorium. Bruno Walter conducted from memory, giving the work a palpably carefully rehearsed reading, intelligently balanced and deftly shaded. The work was concise, with ingenious economy of thematic material, orchestrated largely in pastel shades, and contained some lovely melodic passages which had individual character.

Walter elicited much beauty of tone from the strings in Handel's Sixth Concerto Grosso, and played the continuo at the piano as he conducted. Schumann's good humored Third (Rhenish) Symphony was rendered in a spirit of quiet fantasy and unhurrying grace. In conclusion was a stirring reading of the Strauss Death and Transfiguration, achieving a climax which was grandiose without being bombastic.

The inaugural concert given by the Music Council of the Hollywood Theater Alliance brought a large and interested audience to the Music Box Theater Dec. 15, and proved that a chamber music

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ANNUAL BOOKING ISSUE

RESERVATION NOTICE

The Musical Courier's Annual Booking Issue, to be published on February 1, 1941, will again be strictly limited in size. Under no circumstances shall we permit the Booking Issue to exceed 144 pages, in conformity with our policy of providing a compact, readable, easy-to-handle annual reference issue.

To avert repetition of last year's experience—we were obliged to decline more than twenty pages of advertising—may we urge you make space reservations at once, by wire or letter?

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Chicago Opera Closes Triumphant Series; Jewels of Madonna and Martha Revived

By RENÉ DEVRIES

CHICAGO.—The Chicago Opera Company closed its brilliant six weeks' season with a stirring performance of Die Walküre, sung by Kirsten Flagstad, Lauritz Melchior, Maria Hussa, Sonia Sharnova, Fred Destal and Emanuel List. Artistic Director Henry Weber must be congratulated for giving us as a grand finale such an array of fine artists. Edwin McArthur's orchestral reading added *éclat* to the last regular performance which may be counted among the most outstanding of the entire series.

There is no need to dwell at length on the magnificent singing of Mme. Flagstad in the role of Brünnhilde. At no time in his Chicago career has Melchior sung more gloriously the part of Siegmund. Maria Hussa, the Sieglinde, achieved personal success through the medium of a voice of unusual roundness and dimension and a portrayal so convincing in temperamental allure as even to surpass her fine presentation of the Marschallin in Der Rosenkavalier. It was pleasurable to see and hear anew Sonia Sharnova in the taxing role of Fricka, in which she left imperishable memories. Fred Destal's Wotan and Emanuel List's Hunding were on a par of excellence. The entire production left an unforgettable imprint on all those fortunate enough to be present.

The same Wagner music drama was heard during the fifth week with a cast enlisting Marjorie Lawrence as Brünnhilde; René Maison, Siegmund; Rose Bampton, Sieglinde, and Elsa Zebranska as Fricka. Miss Lawrence counts Brünnhilde among her big achievements and sang herself into the hearts of the multitude by the beauty of her song and her fine portraiture. Maison's Siegmund is an old acquaintance which grows annually in vocal splendor and warmth. The Sieglinde that Miss Bampton portrays is both poetic and dramatic. As the irritated and demanding wife of Wotan, Elsa Zebranska dominated in her short scene of the second act, voicing her utterances stentorially and acting with dignity. The entire aspect of the performance reflected a master hand and to Paul Breisach goes unstinted praise.

Jewels of the Madonna Revived

A decade or so has elapsed since Chicagoans last heard the Jewels of the Madonna and its revival was below the accepted standard. True the production had to recommend it fine staging, acceptable singing of the chorus and the efficient conducting of Maurice Abravanel. Somehow it missed fire as though it had not been sufficiently rehearsed, though most of the principals were new in their roles. Dusolina Giannini sang magnificently and was ably seconded in that direction by Frederick Jagel, but neither of them seemed fully to understand the characters of Maliella and Gennaro. George Czaplicki's Rafaele came nearer the level of excellence set by his predecessors than any other personage in the lyric drama. It must be remembered, however, that The Jewels had its world premiere here under Campanini and that Wolf-Ferrari personally oversaw the twenty-five rehearsals, so that our standard of comparison is unusually high. In the lengthy cast we admired the Carmela of Ada Paggi.

Martha in Novel English Version

Martha, in a new garb and sung in English, delighted opera-goers in two performances. The new adaptation for the American stage by Vicki Baum, Ann Ronell and Richard Lert differs entirely from the version we have enjoyed these many years. Even the music by Flotow was altered to permit many innovations such as a ballet in the first scene. The *mise-en-scène* also was radically changed in order perhaps to make the opera novel in all of its properties. Thus, in the first act Lady Harriet's chamber was replaced by a garden and Plunkett's farmhouse was but a verandah by a roadside, on which there appeared a cart drawn by a horse guided by Lionel with Plunkett by his side and Martha and Nancy seated in the forepart half asleep. In the hunting scene there was a pageant with the queen of England making her appearance astride a steed and flanked by eight equerries on horseback. The public enjoyed the show. The principals included Helen Jepson in the title role; Suzanne Sten as Nancy; James Melton, Lionel; Douglas Beattie, Plunkett, and Lorenzo Alvary, Sir Tristan. Kurt Herbert Adler conducted. At the second performance we had a new Martha in Josephine Antoine. Though called at the last moment to fill such an important assignment, she held her own with a cast that had rehearsed for weeks.

Lawrence Conquers as Salome

Another performance worthy to be written in italics was that of Salome with Marjorie Lawrence in the title role. The Australian soprano sees the daughter of Herodias differently from other exponents of the part. Hers is perhaps less realistic, but it carries a sinister note of depravity. If Miss Lawrence conceived the role as less fiery, she nevertheless put such dramatic accent into the music to to leave no doubt of the feelings of the creature towards Jochanaan and the way she pleaded for his head was sufficient to bring chills to the spine. Frederick Jagel sang tellingly the role of Herod; likewise Sonia Sharnova that of Herodias. Fred Destal did a great job as Jochanaan, for he sang with nobility and his portrayal matched in ascetism the clarity of his generous baritone. Carl Alwin gave a stirring reading of the Strauss score and shared with the principals in the success.

(*Please turn to page* 14)

JOSEPHINE ANTOINE DISCUSSING MARTHA with stewardess as she boards plane at La Guardia airport to fly to Chicago to sing the title role in the Flotow work that night. Called upon to substitute for the indisposed Helen Jepson, Miss Antoine spent the time while flying to Chicago in learning the score in English, a version she had never seen.

American Academy to Award $1,000 for Study Here

Instead of awarding fellowships next spring as has been its custom, the American Academy in Rome will hold a special competition for a prize of $1,000 in composition. The decision, according to Roscoe Guernsey, executive secretary, is due to the European situation.

The usual procedure will be followed with applications filed from candidates not later than March 1, accompanied by two compositions, one either for orchestra alone or in combination with a solo instrument, and the other for string quartet or ensemble combination. Songs or short piano numbers will not be accepted but applicants may submit a sonata for piano or a fugue of large dimensions. Unmarried men, not over 30 years of age, who are citizens of the United States are eligible.

Washington Has Directorial Change

Cappel Resigns Management of National Symphony

WASHINGTON, D. C.—C. C. Cappel, manager of the National Symphony Orchestra since the spring of 1932, has resigned that post, it was announced at the Dec. 16 meeting of the board of directors of the orchestra association.

Mr. Cappel had asked to be relieved in order to devote himself to his other interests, including the management of tours by the U. S. Marine Band, the operation of the Symphony Box Office and the management of various Washington concerts. The resignation was accepted with genuine regret, the directors said. No successor has been named, since the resignation does not take effect until the end of the season on May 15.

Mr. Cappel took over the post of manager a year after the orchestra was founded, and succeeded Mrs. Wilson-Greene. The directors said that under his management the orchestra "has never operated under a deficit" and during his nine years' tenure the students' concerts have grown from eight in one high school at the beginning to 15 in 11 schools and the attendance increased from 3,000 the first season to more than 12,000 last year.

The retiring manager was instrumental in inaugurating the Water Gate concerts during the summer and also booked the first out of town concerts by the ensemble. He has also managed many other local concerts including the recent visits of Stokowski's All American Youth Orchestra and the New York Philharmonic.

N. S.

Metropolitan Opera Appoints Two to Board of Directors

Chancellor Harry Woodburn Chase, of New York University, and Mrs. William Francis Gibbs, daughter of the late Paul D. Cravath, were named members of the Board of Directors of the Metropolitan Opera Association at a meeting on Dec. 13. Dr. Chase formerly was president of the University of Illinois and the University of North Carolina.

Mrs. Gibbs, whose father was for many years president of the Metropolitan Opera, is a vice chairman of the Metropolitan Opera Guild and has been active in the educational phases of the company.

Schwerké Arrives in U. S.

Irving Schwerké, general European representative for the Musical Courier, arrived in New York from Lisbon on the SS. Excambion on Dec. 23. In charge for a number of years of the Paris offices of this publication, Mr. Schwerké has closed his headquarters there and will remain in the United States.

Michel Gibson, American violinist, also returned on the Excambion, after an absence of thirteen years in Europe.

U. S. "Monopoly" Suit

(*Continued from page* 3)

ment to form the basis of a working peace which would eliminate the illegal activities and allow the associations of composers to continue their legitimate function of protecting their members from piracy. Those efforts, which a few days ago appeared to be on the verge of success, have failed. Now we have no choice but to proceed with a criminal prosecution to protect the interests of the public in orderly competition in the distribution of music.

"It should be added that complaints have also been received against the Society of European Authors and Composers, commonly called SESAC. These complaints are now being investigated."

Lieder Singer Needs More Than Language Familiarity

Alexander Kipnis Explains Basis for Stylism of Song

Thet mere fact that one understands the German language does not make him a Lieder specialist. Nor are all Lieder interpreters singers. In fact, the Lied, after all is but the German form of song, comparable to the English ballad or the French chanson.

These conclusions are not the opinion of the writer but those of Alexander Kipnis, bass-baritone, whose recitals—and he has more than 40 listed on the current season's calendar—have been marked by the number of Lieder on his programs.

"I am happy in the selection of Lieder because they offer a contrast to the operatic," said Mr. Kipnis. "After opera, there is need for something else; a vocal rest to bring the voice where it should be, and this is found in the songs of Schubert, Schumann, Brahms and Mozart.

"Not everyone can be a Lieder singer even though he knows the language. There must be natural gifts, a lyric voice or rather a lyric inclination vocally. Some men are born to be soldiers and others to be poets, but a soldier may not be a poet and vice versa.

"To me a Lieder singer must have not only a keen appreciation of these songs but also be extremely musical and understand styles. He must have a good musical education."

Began As Conductor

Mr. Kipnis pointed out that in his own case, he had been trained as a conductor. He was studying conducting at Warsaw Conservatory when his voice was discovered.

"All of us had to sing as well as conduct," he said. "We had choral training as well as orchestral and sometimes I would conduct other singers and they would in turn conduct me. So you can see that I can appreciate the conductor's point of view."

When urged to a vocal career, he left immediately for Berlin for study.

"And I have been extremely happy," he said.

The eminent bass-baritone pointed to a list of records in the room and said that they represent a new volume of Schubert, Brahms and Mozart which he has just made and which will be released shortly. He said he considered them "the high-point of all my recordings."

Art Song vs. Folksong

Asked to differentiate between the art song and the folksong, he replied:

"Art songs may become folksongs" and then cited instances where a song had become so popular that it was taken up generally and later, styled as a folk number, been incorporated in larger works.

"How about God Bless America?"

"That is a ballad which is becoming a folksong," Mr. Kipnis answered. "American composers, like Carpenter and Hageman, to mention but two that come to mind, are creating an American form of the Lied, or as I understand it, the song."

That the term Lied should not be restricted to the German song has been demonstrated by composers of other lands, as Rachmaninoff and Tchaikovsky, Mr. Kipnis declared, adding:

"They are expressing in their Russian way what Schubert, Marx, Wolf and the others did for the German song."

He said that at his Town Hall recital on Jan. 7 he will incorporate two Prokofieff numbers, from the Lieutenant Kijé Suite, which he believes have not been heard in New York with piano although sung with orchestra. And in response to requests, he will repeat the Dichterliebe Cycle which he sang at Town Hall two years ago. Schubert and Schumann numbers also will be listed.

Founding "American Salzburg"

Mr. Kipnis spoke enthusiastically about Tanglewood and insisted that it should become the "American Salzburg" where musicians would be attracted from all parts of the world "for study and production of works." He said he did not "attempt to decry the so-called popular summer concerts" but something more serious was needed.

During his extensive touring, Mr. Kipnis said, he had discovered that outside of New York there was a resurgence toward Italian and French operas. This popularity, he said, was probably due to their "lyric quality" although New York was still expressing a fondness for the Wagnerian music dramas.

Sees "Concert Boom"

He also had discovered a "concert boom" throughout the country and had been asked to submit several "sample programs," by several local impresarios.

"They always select the heaviest one," he smiled.

In many instances, at schools and colleges, he discovered the audience came fully prepared on the program numbers because teachers had discussed the works with their students.

"They knew as much about a number as I do," he said, "and I think this growth in musical intelligence is due to the fact that, from small groups of musicians, gathered at first to play and sing for their own enjoyment, have grown up larger groups which demand only the best."

H. A. S.

ALEXANDER KIPNIS GREETED AT HAVANA

by representatives of the Pro Arte Musical. Left to right, the Metropolitan Opera bass-baritone, Mrs. Kipnis, Mme. Chibaz and another representative of the society.

Juilliard School Gives Magic Flute

Mozart Opera Is Produced in Novel English Version Under Albert Stoessel

Mozart's fanciful and symbolic Magic Flute, last of his operas, was a thoroughly professional production, as given in English by Juilliard School students at the school auditorium on Dec. 11-14. The entire cast and capable orchestra were composed of students of the school, and the four performances were given before audiences which crowded the auditorium.

Conductor Albert Stoessel called on his forces for artistic, high-class effort, and not once did they fail him. Rita Doubet sang Queen of the Night well, her aria bringing her recalls. Pamina was sung by Estelle Hoffman, who looked and acted charmingly, and paired off with a very capable Prince Tamino, well sung and acted by Davis Cunningham. Papageno's ditties and antics were enjoyed as done by William Gephart. Vivienne Simon was a good foil as Papagena. The High Priest, sung by the tall Phillip MacGregor, introduced a singer with real bass notes and imposing personality. The Ladies of the Queen, Derna De Pamphilis, Dorothy Hartigan and Mary F. Lehnerts, were a pleasant singing trio. Minor parts were sung by Janet Burt, Elsa Krause, Mildred Ralbot, Robert Harmon and William Dean. The scenic effects, executed also by students, under Frederick Kiesler's direction, and the chorus singing were commendable. The staging was in eighteenth century manner and was attractive. Alfredo Valenti was in charge of stage management, and Gregory Ashman trained the chorus.

In two of the performances, an alternate cast was heard, including the following: Queen of the Night, Marilyn Foster; Pamina, Louisa Giachino; Tamino, Monas Harlan; Papageno, Clifford Harvuot; Papagena, Biruta Ramoska; High Priest, Stokley Gray.

R. F.

Rosenthal Is Feted On 78th Birthday

In commemoration of his 78th birthday, Moriz Rosenthal was the guest of honor at a Chopin recital arranged by his wife, Hedwig Rosenthal, at Carnegie Chamber Music Hall on Dec. 19. Intimate friends and outstanding personalities in the field of music joined other enthusiastic Rosenthal admirers in paying homage to this last of the Lisztians to wear the mantle of his master on the concert stage.

Because of Rosenthal's eminence as an interpreter of Chopin—in his youth he studied with Charles Mikuli, pupil of Chopin and editor of his piano music—it was fitting that an all-Chopin program should be presented. Mme. Rosenthal herself was at the second-piano for two of her students to play movements from concertos. Pupils of Mme. Rosenthal to take part in the program were Kenneth Amada, Mary Bambery, Roy Bogas, Barbara Chadwick, Hans Heidemann, Elly Kassman, Charles Rosen, Albert Singerman, Marguerite Sounders, Rachelle Shubow, Paulette Steen and Jehudy Weiner.

Leonard Liebling, editor-in-chief of the Musical Courier and a friend of long standing of the Rosenthals, paid a glowing tribute to "the birthday child" in his brief summation of the art of the eminent pianist. The speaker called attention to the fresh and vital as well as sympathetic personality of Mr. Rosenthal in this his 78th year. He touched upon recitals in the early days of the old Steinway Hall when Rosenthal played Liszt and Schumann with such robust virtuosity and performed such technical miracles at the piano that it was an ordinary occurrence for people to climb upon their seats to applaud. Rosenthal, said Mr. Liebling, represents a link between the flamboyant, romantic and glamorous past and the present prevailing style of pianism—a change which he sometimes doubts is for the better.

Many of Rosenthal's friends and associates, including leading lights in the musical world, attended the reception held after the concert for the pianist at the St. Moritz Hotel.

G. N.

MORIZ ROSENTHAL HAS AN ANNIVERSARY. The eminent pianist being presented by Roy Bogas with the manuscript of a theme and variations composed especially for the celebration of his 78th birthday, by the gifted six-year-old pupil of Mme. Rosenthal.

Hollywood Stresses Native Music In Programs of Holiday Period

(*Continued from page 3*)

event can be highly entertaining. Two items of Françcois Couperin were enhanced by screen actor Walter Abel's expounding of the naive stories. Les Fastes de las Grande et Ancienne Ménestrandise was delightfully played on the harpsichord by Alice Ehlers, the instrument blending charmingly with two violins and cello in L'Apotheose de Lulli.

The music then leaped directly from the 17th to the 20th Century with three Little Symphonies for Chamber Orchestra by Darius Milhaud. Ingolf Dahl conducted with assured musicianship and deft control, eliciting the maximum of effect with a minimum of effort. Each short work consisted of three contrasted movements, written in terse, compact form. Harmonies were pungent without being acrid, and continual movement held attention unflagging. Shostakovitch's Prelude and Scherzo for string octet was warmly received and the Scherzo repeated.

A Suite for String Quartet by Sol Kaplan introduced a young composer of undoubted promise, and although what he had to say stemmed directly from Tin Pan Alley, he said it fluently and sincerely. Themes of patently popular character were in questionable taste, despite the ability to write a fugato on one, yet the suite held moments of charm. A rousing conclusion was achieved by Louis Gruenberg's Daniel Jazz, with Paul Keast singing the vocal line and Nathan Kroll conducting skillfully. Gruenberg and Kaplan arose from the audience to take bows.

American Composers' Works Featured

The neglected form of reading with music was admirably revived by Guy Bevier Williams on a matinee program, Dec. 15, by the Society of Native American Composers. Williams' music was completely plastic, underlining dramatic effects and suggestively stimulating moods, as Carlisle Tupper, author of two of the poems, read with rich voice and histrionic artistry.

Three charming songs of Mrs. Hennion Robinson were well sung by Mary Teitsworth Boyd. A fine Fantasie for cello and piano by Morris Browda held both character and expression, and was adroitly performed by Julius Tannenbaum. Emerson Whithorne's piano suite, California Missions, was carefully read by Robert Gerretsen.

New String Quartet Bows

The newly formed Paramount String Quartet, presented in the Biltmore Hotel Ballroom Dec. 8 by J. Howard Johnson, made an immediate impression on a large and discriminating audience. The players, Mark Levant, George Berres, Philip Kahgan and Julian Kahn, were tonally well matched with splendid synchrony of ensemble. Their artistry of interpretation and delivery were such as to place them at once into the company of the leading string foursomes. All are members of the Paramount Studio Recording Orchestra.

John Alden Carpenter's Quartet in A minor was beautifully played, showing its deft craftsmanship to advantage. The Haydn G minor Quartet, Op. 74, No. 3, opened the program, which concluded with a vigorous rendition of the Beethoven C major Quartet, Op. 59, No. 3.

Vocalist in Modern Works

A tastefully selected vocal program was the offering Nov. 23 of Martha Daughn-Locker in the Biltmore Music Room. Her lyric soprano voice was at its best in the upper register, where effective top tones scored in an artistic rendition of the aria from Charpentier's Louise. A gift for projecting interpretation was especially manifest in Wolf's amusing Mausefallen Sprüchlein. Scarlatti, Handel and Mozart items were followed by Pizzetti, DeFalla and Fourdrain. Contemporary musical values were also stressed in a vocalise Pastorale of Stravinsky, an engaging Mädchenleid by Schönberg, and numbers by Marx, Slonimsky, Gruenberg, Guy Bevier Williams and a finale waltz song, Jeanette, by the singer herself. Lothar Perl contributed pianistic support.

John Crown, Pianist, Heard

John Crown's concert in the Biltmore Hotel Music Room Dec. 6 proved the young pianist an artist of the first rank, playing with virtuoso brilliance in his complete control of the keyboard, set off by interpretative artistry and warmly singing tone. The Schubert A minor Sonata, Op. 143, was admirably done, and the eight pieces of the Schumann Kreisleriana were exquisitely played. A Chopin group of two Etudes, a Mazurka and the B flat minor Scherzo was imbued with poetry. Two excellent pieces by George Tremblay were a reflective Prelude and a vigorous, percussive Dance. Also well played were the whimsical Toch Capriccetti and the pyrotechnical Ravel Toccata.

Argentinita and her company of Spanish dancers scored in effective performance in the Philharmonic Auditorium Dec. 3, with instrumental values sustained by Carlos Montoya, guitarist, and Rogelio Machado, pianist. Supporting the high spirited and finely interpretative star were lovely Pilar Lopez and characterful Frederico Rey.

Rachmilovitch in Debut

Giacomo Rachmilovitch showed supple pianism in his first appearance here before the Mayflower Descendants in the Chapman Park Hotel Dec. 9. A warm tone was backed by technical competence and individuality of expression. His program included a Mozart D-minor Fantasia, Chopin Etudes and a Prokofieff group.

New Quartet Heard

First performance of a new quartet, Modes of Transportation, by George Tremblay, delighted a very youthful audience at the El Rodeo School in Beverly Hills Dec. 14, on a program given by the McCarthy-Peet String Quartet for the Children's Chamber Music Society. Designed for children, and deliberately onamatopoeic, the work achieved some remarkable effects while retaining a highly personal idiom. Its program was obvious in the movement titles: The Mayflower, The Covered Wagon and The Iron Horse.

The efficient quartet, comprised of Theodore Norman, Thomas Facey, Beach King and Paul Bergstrom, were assisted by pianist Theodore Paxson in the first movement of the Brahms Quintet, Op. 34. Paxson also gave The Box of Toys by Debussy.

Wins Composition Prize

Mary Sinclair Taylor won a first prize in the annual Mary Carr Moore Manuscript Club contest with her sacred song, I Will Hear Stillness. It was her third sacred work of the year, following The Lord Hath Spoken, and a setting of the

(*Please turn to page 26*)

ZLATKO BALOKOVIĆ,
violinist, with his work horses at his farm in the hills outside of Camden, Me., where he spent the holidays.

Branzell and Jagel Signed by WGN Concert Service

Two members of the Metropolitan Opera are under the management of WGN Concerts. Karin Branzell, Swedish contralto, will sing Italian as well as German repertoire this season. Frederick Jagel, American tenor, has been appearing with the Chicago Opera also. Following his Metropolitan season, he plans another South American tour.

Moore Opera Sung at Columbia University

The Barnard College Glee Club, Columbia University Glee Club and university orchestra combined in a concert at Barnard Hall, New York, on Dec. 14, in a program including Bach's cantata, Sleepers, Wake, and Douglas Moore's The Devil and Daniel Webster. The Moore opera, done in concert form, interested the large audience. James Giddings conducted the humorous, original work, which contains much melody, considerable recitative, also spoken text to music in the background, as in the scene depicting the vanquishing of the Devil by Webster's eloquence. Soloists were Catherine Aspinall, George Rasely, Hugh Thompson and Richard Hale.

Less effective was the Bach cantata, but Conductor Giddings held his forces together in capable fashion. The large audience appreciated the program and applauded with vim. F. W. R.

WALTHER DUCLOUX,
conductor, directed sixteen performances of Charles L. Wagner's production of The Barber of Seville, on its recent tour, with a company including Hilde Reggiani, Georgia Graves, Armand Tokatyan, John Gurney, Carlos Ramirez, Pompilio Malatesta and others. Among the cities in which Mr. Ducloux conducted performances were Springfield, Pittsfield and Worcester, Mass.; Providence, R. I.; Greenville, N. C.; Newark, N. J., where the group appeared with the Symphony Orchestra; Philadelphia, and Brooklyn, N. Y.

Age Retires 3 Steinway Officials

Paul H. Schmidt, director of Steinway & Sons, announces the resignation, as of Jan. 1, of three officials of the company, who have reached the age of retirement. They are Hermann Irion, general manager, F. Reidemeister, and Albert Sturcke.

No successor to Mr. Irion as general manager has yet been announced. He will devote himself to the Defense Housing Project and civic and charitable activities in which he has been interested for some years. Mr. Sturcke plans to spend his time in travel and outdoor pursuits. Mr. Reidemeister, who has passed his entire life in Steinway firm activities, also will pass his future years in leisure.

New Bartok Quartet to Be Premiered

The Kolisch Quartet on Jan. 20, in Town Hall, New York, gives the world premiere of Bela Bartok's Quartet No. 6. Mr. Bartok has given the ensemble the exclusive right to perform the work, it is stated.

Stravinsky to Be Guest Conductor of Six Orchestras

Igor Stravinsky, in addition to conducting his first symphony with the Chicago Symphony Orchestra, will be guest leader this season of the Indianapolis, Cincinnati, Boston, Minneapolis, Baltimore and Los Angeles Symphony orchestras.

Anne Mundy Married

Anne Mundy, pianist, was married to Ronald Tilley at Sarasota, Fla., on Dec. 21.

Community Concerts Representatives Hold New York Rally

Individual Photos by Larry Gordon

JAMES MELTON and LAWRENCE TIBBETT

Photo by Larry Gordon

COMMUNITY CONCERTS REPRESENTATIVES MEET IN NEW YORK.

Back row, left to right: J. Richard Keating, Ralph Lycett; Walter P. Brown, Southern representative; Ben H. Lobdill Miss Gene Bloom, of the office staff; H. Craig Hutchinson; Arthur Wisner, Western manager; Robert H. Ferguson, Eastern manager; Eugene Alden. Front row, left to right; Burton H. Morris, Mrs. Amelia Sperry, Joseph E. Stover; Margaret Carson of the Community office staff; Henry DeVerner; Sofia Pimsleur of the office staff; C. Eastman Boomer; Leverett Wright; Boris Sokoloff; Mina Hupp, secretary to Ward French; David Ferguson; James Sauter, of Airway Features, Inc.; Flora Walker, booking director; Hugh K. Hooks, assistant Western manager, and André Mertens, vice-president of Columbia Concerts. Not present when the photo was made were Roger Donlan, Herbert Fox, and Ward French, general manager of Community Concerts.

ENYA GONZALES and JOSEPH E. STOVER

To honor the artists under their management, as well as the Community Concert Service organization directors assembled for their eleventh annual conference, and to mark the completion of the 1940 booking season, executives of the Columbia Concerts Corporation staged a gala pre-Christmas party at the Lotos Club on Dec. 19.

Many notables in the world of music attended the event, including Mr. and Mrs. Lawrence Tibbett, Lily Pons, Gregor Piatigorsky, Helen Jepson, Ethel Bartlett and Rae Robertson, Nino Martini, Rose Bampton, Wilfred Pelletier, Mr. and Mrs. Lansing Hatfield, Mr. and Mrs. James Melton, Mr. and Mrs. Igor Gorin, Dorothy Maynor, Edward Kilenyi, Mr. and Mrs. Paul Robeson, Lotte Lehmann, Mr. and Mrs. Wilbur Evans, Muriel Dickson, Mr. and Mrs. Erno Balogh.

(*Please turn to page* 8)

LILY PONS and F. C. COPPICUS

MURIEL DICKSON

IGOR GORIN

Photo by Progress

WARD FRENCH,
general manager of Community Concerts and vice-president of Columbia Concerts Corporation.

PAUL ROBESON and DOROTHY MAYNOR

LUCY MONROE and WILBUR EVANS

Community Concerts Host in N. Y. Conference

(Continued from page 7)

Also Enya Gonzalez, Mr. and Mrs. Emile Baume, Helen Olheim, Albert Spalding, Carolina Segrera, Mr. and Mrs. Charles Kullman, Kathryn Meisle, Robert Weede, Agnes Davis, Benjamin deLoache, Lucy Monroe, Daniel Ericourt, Hilda Burke, Edwina Eustis, Eugene List, Georges Barrere, Risé Stevens, Mildred Dilling, Maria Gambarelli, Elen Longone, the Ionian Singers, Joseph Schuster, Ida Krehm, Harriet Henders.

Also Eleanor Steber, Suzanne Sten, John Carter, Mr. and Mrs. Ernest McChesney, Leonard Warren, Randolph Hokanson, Patricia Travers, Mieczyslaw Munz, Marcel Hubert, Beatrice Burford, Carola Goya, Phyllis and Karl Kraeuter, Willard MacGregor, Clara Rockmore, Astrid Varnay, Hope Manning, Paul Makovsky.

Also Edward Harris, Arpad Sandor, Leo Taubman, Robert Wallenborn, Francis D. Perkins, Grena Bennett, Charles O'Connell, Robert Lawrence, Mr. and Mrs. Julian Olney of White Plains, N. Y.; Nelson Lansdale, Constance Hope. Stewart Wille, Mrs. Cecilia Schultz of Seattle, Wash.; Milne Charnley, Mrs. Florence Gardner of Lincoln, Neb.; Emily Coleman, Howard Taubman; Frank Andrews of Portland, Ore.; Davidson Taylor, John Selby, Pierre V. R. Key, Alfred Human, John F. Majeski, F. Quaintance Eaton, John O'Gorman, Theodor Haig, Edward Biltcliffe, Walter Szurovy, Leonard Liebling, Ronald Wise, Jack Salter, Jr., Julian Seaman, Carlo Edwards.

Also, Arthur Judson, Lawrence Lohman, Jack Salter, Lawrence Evans, Edward Klauber, Calvin Franklin, Horace Parmelee, F. C. Coppicus, Frederick C. Schang, Jr., André Mertens, Mr. and Mrs. Ward French, Mefford R. Runyon, Ruth O'Neill, Ralph Colin, George E. Brown, Rudolph Vavpetich, Kurt Weinhold, Walter P. Brown, Paul Louis.

Entertainment during the evening was furnished by Lottie Goslar, in a group of impressionistic dances; Robert Reinhart, magician, and Charles Wright, singer and accordionist.

Ward French Leads Conference

The eleventh annual conference of the Eastern and Western divisions of the Community Concert Service was held in the Hotel Barbizon-Plaza. Ward French, General Manager, Community Concert Service, led the conference and discussion groups, assisted by Arthur Wisner, Western manager, and Robert Ferguson, Eastern manager. Hugh K. Hooks, assistant Western manager, was chairman of the musical and social events scheduled for the conference period, including a number of performances at the Metropolitan Opera of Lucia di Lammermoor; Madam Butterfly, Louise (at which they were the guests of Grace Moore); Un Ballo en Maschera; Lakme, Der Rosenkavalier, Tristan und Isolde, and Pelléas et Mélisande.

Several performances by the New York Philharmonic-Symphony were attended, and artists who were heard in concerts and recitals during the three weeks' conference period included Dorothy Maynor, Paul Robeson, Jascha Heifetz, Carmalita Maracci and her Group, the Nine O'Clock Opera, Gregor Piatigorsky, Vronsky and Babin, the Platoff Don Cossack Choir, Robert Casadesus, Trapp Family Singers, Maria Gambarelli, Rose Bampton, Charles Kullman, Lansing Hatfield, Muriel Dickson, Reginald Stewart, Anna Kaskas, Harriet Henders, the Kraeuter Trio, Henry Temianka, Randolph Hokanson, Paul Makovsky, Astrid Varnay, and Jean Watson.

Maestro Wilfred Pelletier entertained the Community organization directors at the "Metropolitan Auditions of the Air" program on Dec. 8. Albert Morris Bagby had them as guests on Dec. 16 to hear Lily Pons at one of Mr. Bagby's Musical Mornings at the Hotel Waldorf-Astoria. The representatives heard Helen Traubel's concert in the ballroom of the Hotel Pierre on Dec. 18 as the guests of Rafaelo Diaz.

Photo by Larry Gordon

GREGOR PIATIGORSKY

A number of parties and receptions for the field representatives were scheduled, during the three-weeks period. Miss Helen Jepson entertained at a reception-and-tea at the Hampshire House, and Vitya Vronsky and Victor Babin were hosts at a Boyar party at the Russian Tea Room. Mr. and Mrs. Norman Cordon entertained at a "Friday the 13th" party at their Park Avenue apartment; and following his weekly radio program, Mr. and Mrs. James Melton held an authentic Chinese dinner party at Ruby Foos. A delightful buffet-supper party given by Mr. and Mrs. Richard Crooks in their town residence atop the Hotel Dorset brought the list of social events to a close.

Community Concert organization directors present at the conference this year were: Mrs. Amelia Sperry, Lucille Thompson, H. Craig Hutchinson, David Ferguson, Herbert O. Fox, Leverett Wright, J. Richard Keating, Burton Morris, Henry DeVerner, Ben H. Lobdill, Joseph E. Stover, Boris Sokoloff, C. Eastman Boomer, Roger Donlon, and Ralph Lycett. Eugene Alden, of New York City, rejoined the field staff after a one-year absence, it was announced.

The exchange of new ideas culled from the experiences of the past season, toward the improvement of service to the more than 350 cities throughout the United States and Canada operating under the Community-Cooperative concert plan, marked the success of this year's conference, generally regarded as the most valuable yet held by the organization.

Opera Circle Presents Serva Padrona

The Opera Circle, Vito Moscato conductor, presented La Serva Padrona at the Barbizon-Plaza Concert Hall, Dec. 11, with Morley Evans as Doctor Pandolfo, Dorothy Mackey as the maid, and Sevrio Manghisis as the servant. These young artists gave a sparkling and musically charming performance for which the audience voiced its warm approval. Both Mr. Evans and Miss Mackey have acting talent, are attractive in appearance, and have voices of good quality. M. L.

Baltimore Season Is Glamorous

By GUSTAV KLEMM

BALTIMORE, MD. — The Philharmonic-Symphony Orchestra of New York, John Barbirolli, conducting, paid its annual visit under the local direction of the Bonney Concert Bureau, appearing at the Lyric. The audience received with approval the tried-and-true program devoted to Beethoven and Wagner. One of the highlights of the evening was the closing number, the overture to Tannhäuser, given a monumental reading.

The National Symphony Orchestra journeyed over from Washington for the first of its seven concerts. The soloist was Sergei Rachmaninoff, who gave a brilliant performance of his second piano concerto in C minor. The program included the first local hearing of William Schuman's American Festival Overture, Tchaikovsky's rarely heard third symphony and Conductor Hans Kindler's arrangement of a Corelli suite.

The second concert was also greeted by a packed Lyric, the soloist this time being Kirsten Flagstad. Edwin McArthur, guest conductor, turned in his customarily fine job. There is little one can say at this date of Mme. Flagstad's voice and artistry except to note that, if anything, both were revealed in greater opulence than ever. The program was devoted to Beethoven, Strauss and, of course, Wagner, Mme. Flagstad closing with Du bist der Lenz from Die Walküre.

The Philadelphia Orchestra, Eugene Ormandy conducting, presented the first of six scheduled concerts, at the Lyric. The soloist was the brilliant pianist, Rudolf Serkin, who played the rarely heard concerto in G major by Beethoven. A capacity audience greeted the Philadelphia forces. A first-time-here of Samuel Barber's lovely Essay for Orchestra, brought the composer forth to ackowledge applause for his well-scored work.

The Bach Club, opening its season for the first time in the delightful surroundings of the Auditorium at the Baltimore Museum of Art, presented Mischa Mischkoff, violinist, and Leopold Mittman, pianist, in a joint recital. The Richard Strauss sonata in E flat major and the Franck sonata in A major constituted the highlights of a thoroughly delightful program.

Peabody Recitals

The Peabody Friday afternoon recitals opened with a recital by the young Hungarian pianist, Edward Kilenyi, who gave an excellent account of himself in a program which was highlighted by a superb performance of the Chopin sonata in B flat minor. The second recital of the current series was given by the distinguished Budapest String Quartet, before a large and faithful following richly earned through their years of fine work.

Two notable peaks were reached in the Peabody Friday afternoon recitals with the appearances of Julius Huehn, and of Helen Traubel. Huehn, who stepped in on a day's notice as substitute, scored a tremendous success and exhausted his available supply of encores., Loud "Bravas" greeted Traubel on her first Baltimore appearance. A truly great artist, her program was perfectly designed and sung. Her success is still the talk of the town. Other recitals in the series included a completely satisfying one by Alexander Sklarevski, pianist, and Paul Makovsky, young violinist.

The popular Ballet Russe de Monte Carlo paid its annual visit to the Lyric, and the entire town turned out on its best bib and tucker to see Les Sylphides, The New Yorker, and Vienna—1814. Franz Allers conducted all three ballets and did good work with the orchestra.

Chamber Festival

The Auditorium at the Baltimore Museum of Art housed a festival on three recent dates, featuring chamber music of three centuries. It presented the Curtis String Quartet, assisted by Richard Goodman, brilliant young Baltimore pianist, who appeared in three quintets—the Franck in F minor, the Dohnanyi in E flat minor and the Brahms in F minor. One seldom hears such exceptional artistry from young musicians.

Henry Hadley Commemorated

To commemorate the birthday of the late Henry Hadley, the Foundation named after him, and the National Association for American Composers and Conductors, joined in arranging a concert on Dec. 20 at the American Academy of Arts and Letters, 632 West 156th Street. The Henry Hadley Trio (Messrs. Angel, Rudié and Edwards) played the G minor trio by that composer, and groups of his songs were sung by Marie Powers and Garfield Swift. Isabel and Silvio Scionti were heard in two-piano numbers by Bach-Scionti (G minor "Little" fugue), Rachmaninoff, Chasins, Sowerby and Lora Aborn, the last-named represented by Fugue in Yellow, and Rhapsody (orchestral part performed on a third piano by Carl Pascarella). After the first half of the program, Leonard Liebling introduced Dr. Louis K. Anspacher, who gave a talk about Hadley as a musician and a man. Following the concert, where Mrs. Inez Hadley occupied a box, she held a reception at the studio where she and her late husband lived for so many years. Had Henry Hadley lived, this birthday would have been his seventieth.

Emily Roosevelt Sings with MacDowell Club String Orchestra

The forty men and women members forming the MacDowell String Orchestra were heard in a commendable concert at the MacDowell Club on Dec. 8, conducted by Karl Kraeuter. A Corelli concerto grosso was concise, clear-cut in performance, and Beethoven's variations, op. 74, were ably done. A feature of the evening was a larghetto and menuet, originally for string quartet, by Ernest Carter, performed by the orchestra in first-rate fashion; warm applause and personal congratulations showed what the audience felt.

Emily Roosevelt, soprano, has probably never sung better; she put humor into the aria, Heute noch, lieber Vater from the "Coffee Cantata," and was eminently successful in presenting songs by Ilgenfritz and the Americans Malotte, Golde (repeated), Thompson and Warren, adding two encores. Walter Golde was at the piano. F. W. R.

Jean Watson Signs Contract with Columbia Concerts

Jean Watson, contralto, has signed a contract with the Columbia Concerts Corporation and will be under their management. Miss Watson, a Canadian, appeared there in oratorio under the batons of Sir Ernest MacMillan, Reginald Stewart and Harvey Robb and in an all-Wagner program with the Toronto Symphony.

Making her opera debut in Faust with the Canadian Grand Opera Association, Miss Watson sang a series of six light operas for the Canadian Radio Commission and for four years sang over CFRB. Her American debut was as soloist with the Mendelssohn Glee Club in New York.

Last May, Miss Watson made her oratorio debut in this country at the Bach Festival in Bethlehem, Penna. She was a member of the solo quartet in Handel's Messiah at Carnegie Hall on Dec. 21 and will be heard also with the Schubert Club, Schenectady, N. Y., and the Handel and Haydn Society, Boston. In May she is soloist at the Chattanooga Festival and also at the Sunbury Bach Festival. Her recital schedule comprises concerts in Rochester, Syracuse, Philadelphia, Watervliet, Reading and Elizabeth.

Casadesus Thinks Ravel Is Underestimated

French Pianist, Now in United States, Tells of His Association with Late Master

Probably because of his long association with the noted Basque composer or, perhaps, because he himself also has written much music, Robert Casadesus believes the genius of Maurice Ravel has not been completely acknowledged.

With Madeleine Grey, soprano, and Jacques Thibaud, violinist, as well as Ravel, M. Casadesus formed an ensemble known as the Festival of Ravel and toured in 1922, 24, 26 and 1933 presenting many of this composer's works. M. Casadesus was accompanist for both the soprano and violinist and, with the composer, played four-hand piano scores of Ravel. He told the Musical Courier interviewer that Ravel and himself were agreed that Mozart "was the greatest composer of all time."

"To my mind," M. Casadesus went on, "there was a close affinity between the two, one out of the classical past and the other stemming from contemporary modernity. While Ravel's inspiration was different from Mozart's an esthetic bond in their conception and use of form can certainly be observed. In structure, in thematic development, a work like Ravel's Sonatine approximates or rather follows exactly the classical form of Mozart."

Einstein on Ravel

He interrupted his comment to recall one evening when with his wife, Gaby L'Hote Casadesus, a noted pianist in her own right, he had played some Mozart quartets, in four-hand piano arrangement for Albert Einstein. "'Somehow,' Einstein said, 'you cannot do it with Brahms but you can with Mozart because Mozart's is such pure music.' I like to think of Ravel as a composer who first of all wrote pure music."

M. Casadesus told how one day in Le Havre, Ravel had said that he would sometime write a piece that would become so popular that "people will be whistling it in the streets." Five years later in Rome, M. Casadesus was awakened one morning by a man whistling under his window Ravel's Bolero.

Except for the Concerto for the Left Hand, Casadesus went over every piano number of Ravel's with the composer. Paul Wittgenstein, he said, for whom Ravel wrote this work, had the exclusive rights for five years, so that Casadesus was not able to play it until after the composer's death. He recalled how meticulous Ravel was about composing and how he rewrote his quartet many, many times before "he let it out of his hands."

Photo by S. H. Tifskey

ROBERT CASADESUS

Teaching in America

Casadesus was unable to return to his duties at Fontainebleau because of the war, so with his wife, who also taught there, he opened a branch at St. George's School for Boys. Last summer, for the first time in the 70-year history of this school, women were admitted for the six-weeks course. He also has established a branch at Princeton, N. J., for students unable to reach Fontainebleau.

It was at his recent Carnegie Hall concert that Casadesus was disclosed as a composer. It was learned that his output includes three piano concertos, one for the violin, a symphony, much chamber music for various kinds of combinations and a great deal of piano literature. The five etudes on his program were drawn from Eight Etudes for Piano, op. 28. A year ago the Cincinnati Symphony Orchestra under Eugene Goossens presented his concerto for two pianos and orchestra with M. and Mme. Casadesus as soloists.

Jessica Dragonette Soloist with Flint Orchestra

FLINT, MICH.—Jessica Dragonette, concert and radio soprano, was the soloist with the Flint Symphony Orchestra, Dr. William Wellington Norton, conductor, here on Dec. 6. Miss Dragonette was heard in the third act aria from Thais, Delibes' Les Filles de Cadix, Turina's Cantares and Stephen Foster's Jeanie. The orchestra presented Tchaikovsky's Nutcracker Suite, Sibelius' Valse Triste and Liszt's Les Preludes.

Jose Limon Drafted; Dutch Dancer Takes Over Tour

Jose Limon has been selected for U. S. Army service and will not be able to fulfill his concert tour this season, according to William Neill, Inc., his management. Now teaching in California, Mr. Limon was to have started the tour on Dec. 27 in Boston.

Mr. Neill has secured Atty Van Den Berg, Dutch danseuse, who will take over several of Mr. Limon's engagements. A former ballerina of the Jooss Ballet, she joins the exclusive Neill artist list in February.

Sibelius' Birthday Observed By Pittsburgh's Orchestra

Heifetz Plays Violin Concerto—Webster Also Appears with Ensemble —Barbirolli and Stock Groups Visit

PITTSBURGH, PENNA.—This city has been fortunate in being able to enjoy orchestral concerts of superlative merit. Under Dr. Fritz Reiner the Pittsburgh Symphony Society is regaling the natives with a marvelous brand of performance each Friday night and Sunday afternoon. One of the peaks of artistic expression was represented at the brace of events that featured Jascha Heifetz as violin soloist in the Brahms concerto. and the Sibelius 2nd symphony, played as a tribute to the composer's 75th birthday.

Beveridge Webster, Pittsburgh-born pianist, soloist in Tchaikovsky's B flat minor concerto at the second pair, scored a triumph.

The Chicago Symphony Orchestra, led by veteran Frederick Stock, also gave an impelling concert that roused a high degree of response.

The magnificent artistry of Ezio Pinza was displayed for the second year before the Art Society's assemblage. Mr. Pinza has been reengaged for next season.

4,000 Attend "One Hour" Concert

In an effort to wipe out a deficit of $10,000, the amount lacking in the orchestra's last drive for funds, the Pittsburgh Symphony Society gave a one-hour concert in Syria Mosque preceding a recent Musical Americana broadcast which was specially brought to Pittsburgh to observe this occasion. At from $1 to $6 per ticket, an audience of nearly 4,000 was on hand. The conductors were Vladimir Bakaleinikoff, Raymond Paige and Fritz Reiner, the latter hurrying back from Chicago after conducting a performance of Der Rosenkavalier there in order to participate in the program. Soloists were John Charles Thomas and Helen Jepson, both available plus the hall through the generosity of the Westinghouse Company, sponsor of Musical Americana.

Edwin McArthur achieved brilliant success in his first appearance here as conductor of the Pittsburgh Symphony Society in an all-Wagner program. Soloist Kirsten Flagstad gave a stunning performance, reaching artistic heights in Brünnhilde's Immolation scene.

Bostonians in Visit

The Boston Symphony Orchestra under Serge Koussevitzky gave two impressive concerts here under auspices of the Pittsburgh Orchestra Association, evoking tremendous demonstrations of approbation. Two novelties previously unheard here were the Shostakovitch Fifth Symphony and Stravinsky's Capriccio for orchestra and piano, with Jesus Maria Sanroma displaying rare attainment at the keyboard.

Betty Jane Atkinson, local 18-year-old violinist, made her debut as soloist with the Pittsburgh Symphony Society led by Reiner.

The Mendelssohn Choir, led by Dr. Ernest Lunt, opened its 33rd season performing Bach's B minor Mass, with Homer Wickline at the organ. Soloists were Hilda Ohlin, Alta Shultz, Joseph Victor Laderoute and John Gurney. The choir recently gave its annual presentation of Handel's Messiah.

Cornelius Van Vliet, principal cellist of the Pittsburgh Symphony Society, collaborated with Dallmeyer Russell in a sonata recital. Wendell Otey, of University of Pittsburgh music department gave a recital of his own works in collaboration with local musicians. The Bach Choir of Pittsburgh directed by its founder, J. Julius Baird, opened its year of activity with presentation of Christmas music.

The N. Y. Philharmonic-Symphony led by Barbirolli gave a concert here under auspices of the Pittsburgh Orchestra Association. Webster Aitken, American pianist, was recitalist at the second event of the New Friends of Music. As feature of the benefit concert for Elizabeth Magee Hospital, Alec Templeton, scored another success in a program of serious and lighter music.

The phenomenal pianism of Artur Rubinstein won a triumph at his first Pittsburgh appearance, held under Y.M. and W.H.A. Musical Society sponsorship. His amazing virtuosity and impelling interpretative playing was a gala occasion of the current season.

Albert Spalding's violin recital with André Benoist at the piano, accounted for a pleasurable experience for Art Society patrons, who acclaimed both players.

RALPH LEWANDO

Littlefield Ballet Engaged in Revues and Musical Comedy

Catherine Littlefield and her ballet are now engaged in musical revue and musical comedy. Miss Littlefield staged the first complete American production of Ravel's Daphnis and Chloe, the first complete production of Tchaikovsky's Sleeping Beauty and also created ballets on contemporary subjects as Ferde Grofe's Cafe Society and an original conception of Ravel's Bolero. The American-born company lists 35 women and 20 men.

JESSICA DRAGONETTE THANKS HOOSIERS FOR HOSPITALITY

at Ladies' Day program of the Indianapolis Rotary Club. Left to right: Mrs. Fabien Sevitsky, wife of the orchestra conductor, another guest at the luncheon; Dean Murphy, entertainer; Miss Dragonette; Dr. Russell S. Henry, president of the club, and Mrs. Henry.

New York Recitals Gain in Volume as Midseasonal

New York recitals experienced a slight pre-holiday character in the period from Dec. 6 to 22. Notables heard included Jascha Heifetz, Gregor Piatigorsky, Robert Casadesus, Vitya Vronsky and Victor Babin, Marjorie Lawrence, Arthur Loesser, Fritz Kreisler and Percy Grainger, the last-named in his own works. The Trapp Family Singers concluded their Christmas carol series. The list of artists returning included Sari Biro, Leo Smit, Guy and Lois Maier, Ruth Slenczynski, Ray Lev, Maria Safonoff, and Anatole Kitain, pianists, and Iso Briselli, violinist; while debut appearances included that of John Creighton Murray, violinist. Further appearances were made by Barbara Denenholz, Lucy Brown, Harriet Wingreen, pianists; and among vocalists by Rona Valdez, Marie G. Arakian and Asuncion Garcia, sopranos; and Sergei Radamsky, tenor, and Nicola Moscona, bass. Choral programs were given by the New York Oratorio Society, People's Chorus, Mt. Holyoke Glee Club, Downtown Glee Club, and Tuthill Oratorio Society. The Orchestrette Classique and the Farbman Symphonietta were other ensembles heard.

Leo Smit in Piano List

Leo Smit, youthful pianist, played his third New York recital at Town Hall on Dec. 6, before a large audience. Mr. Smit has previously shown that he is endowed with a good technic; this year his facility showed greater discipline. His remarkable talent was apparent in the Schumann Etudes Symphoniques, though their Romantic atmosphere often escaped the artist at this stage of his development. His interpretation was, however, well thought out and logical. Mr. Smit found his stride in Nicolas Nabokoff's Second Sonata, dedicated to the pianist. Its modern idiom was given a highly imaginative interpretation. Numbers by Brahms, Debussy and Albeniz followed. The audience stayed for many encores.

Luminous Heifetz Matinée

The afternoon of Dec. 7 brought another recital by Jascha Heifetz, and that meant a full Carnegie Hall, rousing applause and numerous encores.

Heifetz was in serene musical mood supplemented by his usual witcheries of tone, fingers and bow. He made a welcome restoration with the Grieg G major sonata for violin and piano, a tuneful and generally gracious composition heard all too rarely these days. Another sonata was Beethoven's opus 10, not one of that master's towering creations. Between those two works, Heifetz gave a beautifully proportioned and heart warming performance of Bach's Chaconne. Then followed a concluding assortment of short delicacies by Villa-Lobos, Milhaud, Aguirre (Huella), Valle (Ao pé da fogueira) and Sarasate—the Aguirre and Valle pieces tastefully transcribed by Heifetz.

Emanuel Bay supplied piano assistance of beauty and pronounced discretion. Both artists comported themselves with unbending dignity and even stiffness. Not a smile, not a relaxed gesture, not a sign of geniality. Why the funereal bearing and frozen faces, gentlemen? Didn't you enjoy giving your recital?

ANATOLE KAMINSKY

arrives by plane in New York on the completion of the first half of the violinist's tour of forty-five concerts.

Ruth Slenczynski Returns

No longer a prodigy but a young miss possessed of much pianistic temperament, Ruth Slenczynski returned to Town Hall in a Dec. 7 matinee program which included two Bach numbers in an edition by her father, Josef, Schumann's Symphonic Etudes, considerable Chopin, some Liszt and Mozart and a Schulz-Evler - Slenczynski arrangement of Strauss' Blue Danube waltz. The pianist disclosed *élan* and spirit, if a consistent percussive tone and still undeveloped interpretative skill. Her technic was scintillant on the Baldwin piano. The large audience was exceedingly applausive.

Iso Briselli in Sonatas

A concert largely of sonatas played by Iso Briselli, violinist, assisted by Hellmut Baerwald at the piano, proved of serious content in Town Hall on Dec. 7. Veracini's sonata in B minor, suave and well proportioned in Mr. Briselli's reading, was followed by the delectable Brahms in A major. In the latter greater mellowness of tone would have aided, the Strad on which the violinist played being of fine, if rather incisive quality.

Ysaye's sonata and a rare one by Mendelssohn (opus 4, composed in his boyhood and played here for the first time) were further evidences of the violinist's gifts. His talent is maturing so that interpretative depth is added to capable technical powers. There were shorter tidbits at the close. Mr. Baerwald was a brilliant, if somewhat individual co-artist on his Steinway.

Trapps Open Christmas Series

Delightful holiday atmosphere pervaded the first of three Sunday matinee recitals by the Trapp Family in Town Hall on Dec. 8. The group of eight was heard in polyphonic vocal numbers by Prateorius, Palestrina, Victoria, Hasler, Monteverdi, as well as inimitable groups of carols. The unaffected simplicity and charm of their performances again won all listeners. In addition to the unaccompanied works, some numbers were given with addition of recorders, viola da gamba and spinet, as in the case of the Cuckoo song by Stefani. Instrumental offerings also provided a high degree of versatility and historical interest.

New Friends' Diversified Program

As everyone else honored Sibelius for his 75th birthday, the New Friends of Music fell into line Sunday afternoon, Dec. 8, and wound up its program with the Finnish composer's string quartet, Voces Intimae. It is intimate, reflective music, written in the unorthodox style peculiar to him, and was played searchingly by the Jacques Gordon foursome.

As contrast to the rather severe Sibelius pages, the Gordons opened the concert with sunshiny Schubert's Forellen Quintet, Morris Tivin taking over the doublebass part. The performance was a veritable delight.

Helen and Karl Ulrich Schnabel, at two pianos, presented Debussy's set of three pieces, Blanc et Noir, written in commemoration of a friend who was killed during the early days of the World War. The music is not of the master's best, but was set forth by the Schnabels with high musical taste, ingratiating delivery and technical agility.

Sari Biro Reappears

Sari Biro, young Hungarian pianist who made a successful debut last year, was heard for the second time at Town Hall on Dec. 8. That which is intrinsic in Miss Biro's playing, is her encompassing musicality. She has developed an extraordinary technique. In the Bach-Liszt Variations and Choral, Weinen, Klagen, Sorgen, Miss Biro made light of leaping octaves and fleeting arpeggios. Nor were more brooding and passionate pages without their effective utterance. Ravishing tone and unerring feeling for style and phrasing marked the infrequently heard Schubert Andantino and Variations. Schumann's Carnaval was realized in all its colossal possibilities only in part, but those parts left little wanting for sheer poetic conception or pure technique. An enchanting Debussy En bateau, a beautiful reading of the clever Prokofieff Prelude in C major and a splendid performance of the Liszt Rakoczy March, were among the concluding highlights. The audience, reluctant to go, eagerly applauded several encores.

Piatigorsky and His Cello

Town Hall visitors on Dec. 9 were regaled with fine music superlatively performed by Gregor Piatigorsky, cellist, piano-partnered mostly well by Valentin Pavlovsky but now and then with slightly too much insistence.

Piatigorsky has mature musicianship as the basis of his art, but his natural fund of feeling, vibrant tone and rich fancy keep his playing from ever sounding scholastic or dry. As an executant, he knows no superiors. Whether in the Haydn Divertimento, the three brief Fantasie-Stücke by Schumann (written optionally for the clarinet, violin or cello), Beethoven's D major sonata, or the work in the same form by Henry Eccles, the early English composer, Piatigorsky showed himself a master of style and unfailing taste.

Chopin Introduction et Polonaise, a weak creation, was saved from aridity by Piatigorsky's wealth of nuance in delivery and coloring. Further pleasures were his finished presentations of his own two attractive pieces, Scherzo and Syrinx, and his artistically subtle arrangements of a set of variations by von Weber, and of a brace of piquant excerpts from Prokofieff's ballet, Romeo and Juliet.

Robert Casadesus at Carnegie Hall

For his only New York recital this season, in Carnegie Hall on Dec. 10, Robert Casadesus offered a program of classic, romantic and contemporary music. Throughout the program Mr. Casadesus again demonstrated his mature musicianship and vast technical prowess as an artist of the first rank.

The program began with Mozart's Fantasy in D minor, followed by the Sonata, Op. 81a, of Beethoven. The high light of the evening was his superb performance of Schumann's Kreisleriana.

After the intermission Mr. Casadesus gave the first American performance of five of his own Etudes, Op. 28, which proved worthwhile contributions to contemporary French piano music. A Ronde by Roussel from a suite in F sharp and three pieces from Ravel's Tombeau de Couperin completed the program. The large audience insisted upon a generous number of encores.

Ray Lev in Diversified List

An unhackneyed, diversified program brought Ray Lev to Town Hall on Dec. 10 and won for her the approval of a large audience which demanded and received six encores at its close. Miss Lev, ever an accomplished technician, possesses a tendency toward virtuoso stylism which at times makes listeners forget that she also is capable of exquisite lyric passage work as especially revealed on this occasion in a Schumann andante. Opening in grandiose manner on the Steinway piano with the A minor theme, variations and fugue of Paderewski, she permitted exuberance and sheer bravura to overcome delicacy. The Schumann item was followed by a Brahms scherzo, in scintillant fashion; the Franck, prelude, chorale and fugue, dazzling if not coloristically contrasted; the 32 varia-

Helen Traubel

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Period of Music Year Arrives

tions in C minor of Beethoven, given with technical aplomb; two Chopin mazurkas, another technical display; and Liszt's Mephisto Waltz, a brilliant formal finale.

Maria Safonoff in Carnegie Hall

Participating in the Golden Anniversary of Carnegie Hall, where her father had led the Philharmonic Orchestra for five years, Maria Safonoff presented a piano program on Dec. 11 before an attentive and appreciative audience which showed keen interest in her musicianly readings. The Bach D minor toccata and fugue, as arranged by her father's teacher, Louis Brassin, a work "of austere simplicity," according to Miss Safonoff's own footnote, was set forth with clarity of detail and understanding of line. Beethoven's D major, op. 10, No. 3, sonata was stylistically presented. Following the intermission, Scriabin's Etude in ninths had its first New York offering and was followed by the same composer's Etude in fifths, both read with digital aplomb. Several Chopin etudes, including the Godowsky arrangement of the A minor, op. 10, No. 2, had lyric attributes. Her final group, presaging several encores, included Liapounoff's Carillon, the Liszt arrangement of the Spinning Song from Wagner's Flying Dutchman and Pabst's paraphrase on Tchaikovsky's Eugene Onegin.

Vronsky and Babin Introduce Novelties

In their appearance on the Town Hall Endowment series on Dec. 11, the Russian duo-pianists, Vronsky and Babin, had an audience which overflowed onto the stage, and demanded encores after a comprehensive and taxing program. Mr. Babin's distinguished arrangement of Bach's Sonata in C for two claviers and pedal, which opened the program, was given by these gifted artists a performance equalling in every detail the beauty of the music.

The Brahms Variations on a Theme of Haydn disclosed depth of understanding and subtlety in interpretation of the various moods of this lofty composition, which was for this reviewer the high point of attainment for the performers. Vronsky and Babin have more than adequate endowments in all the branches of duo piano performance. Rachmaninoff's Fantasia was given an ideally sympathetic and virtuosic reading.

Two new works heard on this program were the Round Dance-Fable by Medtner and Lopatnikoff's Arabesque, the former sparkling and full of rhythmic ingenuity, and the latter a charming atmospheric *morceau*, both useful additions, written for this medium. Other numbers listed were the Debussy Epigraphes Antiques, and the Weinberger polka and fugue from Schwanda, in an arrangement made by the composer, who was in the audience to hear the stirring performance.

Marjorie Lawrence and Grainger in Benefit

The spirit of Marjorie Lawrence made possible as scheduled the "Bundles for Britain" concert on Dec. 13 at Carnegie Hall, which was threatened with postponement owing to the death of Lord Lothian, Britain's representative to the United States. Taking over responsibility for the concert proved a successful achievement for the Australian soprano, for hundreds of her admirers came.

Dedicating her second group, Brahms' Vier ernste Gesänge to Lord Lothian "in tribute to the memory of a great man," Miss Lawrence followed through her program as scheduled. She opened with Divinités du Styx from the Alceste of Gluck. The third group of French songs was followed by English and American compositions.

The second half introduced Percy Grainger at the piano and the Willem Durieux Ensemble. Three compositions

PINA LA CORTE,
coloratura-soprano, gives her debut recital at Town Hall, New York, on Jan. 18, presenting arias and songs.

by Grainger, one to the accompaniment of guitar, cello and celeste, were sung by Miss Lawrence. Mr. Grainger played the guitar in one. The group proved highly musical and interesting.

Miss Lawrence, in excellent vocal form, sang expressively and in keeping with the mood of each song. Felix Wolfes played sympathetic accompaniments.

Loesser and Co-artists in Novel Program

Arthur Loesser, distinguished pianist, critic, lecturer and pedagogue, turned his program at Town Hall on the evening of Dec. 13 into an amusing entertainment as he commented upon Music in Crinoline. He gave a résumé of music that flourished in the middle of the 19th century and included such "weighty" offerings as The Maiden's Prayer, The Last Hope, The Battle of Prague and others as well as a medley of airs from Martha. Marie Simmelink-Kraft, mezzo-soprano, sang such "novelties" as Come Home, Father; Old Aunty Brown; Lady, Do Not Trust the Stranger, while Jerome Gross, violinist, played Garry Owen from Vieuxtemps' American Bouquet and an arrangement of Willie, We Have Missed You, by Stephen Foster. Mr. Loesser concluded the unorthodox list by variations on Listen to the Mocking Bird and Picnic Polka. Needless to say, the large audience keenly enjoyed the "serious" lecture-recital.

Guy and Lois Maier Heard

In one of their rare appearances, Guy and Lois Maier, duo-pianists, in Town Hall on the afternoon of Dec. 14 presented piano literature that ranged from Bach to Milhaud. The Bach included the air, Sheep May Graze in Safety, the chorale, Christ, Son of God, and Mr. Maier's transcription of the allegro from the D minor trio, the Mozart-Dittle C major sonata, originally for four hands at one piano, the Mozart-Busoni overture to The Magic Flute, Lee Pattison's Heroic Fountains and miscellaneous arrangements, as well as Milhaud's Rhumba. The two artists again presented a smooth and well-coordinated ensemble and they gave stylistically and musicianly readings of their varied program. Tonal richness and refinement of pianism were outstanding attributes.

Marie Arakian's Third Recital

The third New York recital by Marie Arakian, Armenian soprano, on Dec. 15 drew a capacity audience to Town Hall, which enjoyed her varied vocal offerings, based on a voice of beauty throughout its extensive compass, coupled with a winning personality. Her best effort was in Massenet's aria from King of Lahore; here her smooth legato and expressive voice came to realization. Two Tchaikovsky arias (from Enchantress and Oprechnik), and a Rossini Semiramide aria, seldom heard, were likewise most effective, and invested with impassioned ardor. Of five Persian songs by Rubinstein, one was very characteristic, containing as it does the suggestion of the florid refrain of Rimsky-Korsakoff's Song of India. High tones, up to A and B, whether sung with full or mezza voice, were enrapturing in quality, and the audience insisted on several encores. Armenian folksongs arranged by Hovaness, Komitass, Suni and Melikian closed the program, and these created a furore among her compatriots. Valentin Pavlovsky at the piano provided A-1 support.

John Creighton Murray in Debut

The American premiere of a new work, Sonate-Conte by Serge V. Evseieff, contemporary Russian composer, opened the debut recital of John Creighton Murray, 19-year-old American violinist, in Town Hall, Dec. 16. The two-movement score included atmospheric muted pages and exacting passage work in harmonics, played with laudable authority and ease. Mr. Murray, who studied with Toscha Seidel, Henry Burck and Philip Mittell, revealed purity of intonation and unusual technical surety in his playing of Mozart's concerto in A major, a feature of which was the rare musicality shown in the adagio. The playing of two movements from Bach's solo sonata in G minor held some of the most effective work of the evening. The final group included Saint-Saëns' Rondo Capriccioso and short pieces by Ravel-Catherine, Elgar and Sarasate. Based on an unusual talent and having a fine technical basis, Mr. Murray's performances won the interest and enthusiastic response of listeners. A number of encores were granted at the close. Herbert Jaffe played the accompaniments.

Anatole Kitain, Pianist, Heard

Anatole Kitain, pianist, who had played five years previously was heard in Town Hall Dec. 17. His program opened with a dashing performance of the Schumann Toccata, in which Mr. Kitain's technic was brilliant, but one might question his interpretation. The Brahms Sonata in F Minor was given a worthy reading. In the Liszt Funerailles and Au bord d'une source the real depth of understanding and creative force were shown to a remarkable degree and here the technic was subservient to the inspiration. A Debussy group was played with finesse, and Mr. Kitain's pianism was shown to good advantage in the Chopin group. The enthusiastic audience demanded many encores.

Tuthill Oratorio Society Sings Messiah

Handel's Messiah was performed by the Tuthill Oratorio Society (James A. Brown Tuthill, director) in Carnegie Chamber Hall on Dec. 18. The choristers proved familiar with this work and a smooth and spirited performance resulted. William Gephart's sonorous baritone was heard to advantage in Who May Abide and Why Do the Nations? Mary Frances Lehnerts, contralto, distinguished herself in He Was Despised. Alba Clawson, soprano, won praise for I Know My Redeemer Liveth. James Coke Curtis, tenor, skillfully sang Every Valley Shall Be Exalted. Kate Tomlinson and Anne Bennett, sopranos; Paul Kirk Giles, tenor, and John Calvert, baritone, were other soloists. Alice Wightman gave her usual capable support at the piano.

Farbman Symphonietta in Bow

With Harry Farbman conducting, the Farbman Symphonietta made its New York debut in Town Hall on Dec. 18, and proved to be a distinct addition to such organizations. The ensemble is composed of a group of skilled performers who play

(*Please turn to page* 12)

Novelties Enliven N. Y. Orchestral Concerts

Benny Goodman Tootles Mozart

Philharmonic Orchestra, John Barbirolli conducting, Benny Goodman, clarinet soloist; Carnegie Hall, Dec. 12; Program:

Concerto grosso, B flat, op. 6, No. 7, Handel; Clarinet Concerto, A major, Mozart; The Sorcerer's Apprentice, Dukas; First Rhapsody for clarinet and orchestra, Debussy; Daphnis and Chloe, suite No. 2, Ravel.

That doubling artist of swing and serious clarinet playing, Benny Goodman, further demonstrated his outstanding dual qualities with impressive performances of the Mozart and Debussy vehicles. If any auditor had mistakenly come to be amused, he must have been intrigued instead with Goodman's sure musicianship, fine tone, and delicate technical handling. He found the true style for both composers.

Barbirolli did fine-sensed orchestral affiliation in the clarinet numbers, and also shone in the rest of the program, especially in the sparkling version of Dukas, and the febrile suggestiveness of Ravel.

Ganz Discusses the Overture

New York Philharmonic-Symphony Society, Young People's Concert, Rudolph Ganz, conducting, Paul Leyssac, narrator, Carnegie Hall, Dec. 14, morning. Program:

Overture to Oberon, Weber; Leonore Overture No. 3, Beethoven; Peter and the Wolf, Prokofieff; Song, Deck the Hall; Overture to Tannhäuser, Wagner.

Pre-Christmas gaiety was manifest at this second in the Young People's series and although Dr. Ganz discussed the operatic and concert overtures, most interest centered about the tale of Peter as portrayed by Prokofieff. Mr. Leyssac was in capable form, giving vivid descriptions of the various characters in the tale and winning warm applause from the capacity audience. "Uncle Rudy" proved he could meet a situation when the lights went out during the Oberon and he quipped about it to the delight of his nieces and nephews. Prizes in a poster contest also were awarded. The Friends Seminary Choral led the audiences in the Yule-tide Deck the Hall.

Philharmonic Features Schuster

Philharmonic Orchestra, John Barbirolli conducting, Joseph Schuster, cellist, soloist, at Carnegie Hall, Sunday afternoon, Dec. 15. Program:

Oberon Overture, Weber; Concerto in D (adapted by Caspar Cassado from horn concerto in E flat), Mozart: Symphony No. 2, in D major, Brahms.

Adapted and arranged by Gaspar Cassado, Mozart's second horn concerto (E flat) now parades also as a cello concerto in D major. It is an adept and ingratiating transference and adds valuably to the literature of the knee fiddle. Joseph Schuster, first cellist of the Philharmonic, gave a musicianly feeling and polished performance of the work whose first movement includes an especially well made cadenza. The second section is Mozart in one of his most tender and gracious moments. The final division, bright and tuneful, keeps up the listener's interest to the very end of the composition.

Barbirolli directed Oberon with a vim and relish that registered tellingly, and also gave a highly dramatic reading of Brahms' second symphony.

Schönberg Kammersymphonie in World Premiere

New Friends of Music Orchestra, Fritz Stiedry conducting, Carnegie Hall, Dec. 15, 5:30 pm. Program:

Brandenburg Concerto No. 4, in G major, Bach; *Second Kammersymphonie, Schönberg; Entr'acte and Ballet Music to Rosamunde, and Symphony No. 5, in B flat major, Schubert.

* World Premiere.

The opening concert of the New Friends' Carnegie Hall orchestral series held a new Schönberg score, announced as a sequel to his popular Kammersymphonie. Based in part on material sketched some two decades ago, the opus reveals a definitely romantic idiom in its opening *adagio*, which sounds like a parody on the Tristan Liebestod, while lacking its power, richness and resource. The second movement, *allegro-adagio*, has much more freshness, impact and modernity of orchestral technique, the rapid section in particular being witty, intriguing in its harmonic texture. It, however, is in no sense atonal, but rather stems from the Mahler-Strauss school.

The remainder of the program included an apt reading of the Bach concerto, with solo contributions by Roman Totenberg, violin, Frances Blaisdell and Ralph Freundlich, flutes, and George Robert, harpsichord *continuo*. There was beautifully moulded playing in the beloved Schubert scores.

Robeson with Philadelphians

Philadelphia Orchestra, Eugene Ormandy conducting, Paul Robeson, baritone, soloist; Carnigie Hall, Dec. 18. Program:

Don Juan, Richard Strauss; Excerpts from Emperor Jones, Gruenberg; Excerpts from Boris Godounoff, Moussorgsky; Eroica Symphony, Beethoven.

If Benny Goodman with the New York Philharmonic, why not Paul Robeson with the Philadelphia Orchestra? In very truth, why not? Both are favorites in the more "popular" fields, but both also happen to be real artists as well in serious tonalizing.

Eugene Ormandy paid deserved tribute to an individual, a race, and a gifted American composer when he put Robeson on the program of this evening, and had him sing Lawd Jesus, heah my Prayer from Emperor Jones by Louis Gruenberg. Preceded by second act music from the same opera, Robeson sang the vital number with tremendous fervor and meaning. The Moussorgsky selections from Boris were the Death Scene (Farewell, my Son) and Varlaam's Ballad. Here Robeson had a chance to show greater musicianship and sense of higher style, and he scored tellingly in both departments. His voluminous tones were handled with restraint and fine purpose.

Ormandy and his always brilliant orchestra gave resplendent and warmly received performances of Strauss and Beethoven.

Mitropoulos Shines in Bach

New York Philharmonic-Symphony Society, Dimitri Mitropoulos conducting, Carnegie Hall, Dec. 22, afternoon. Program:

* Fugues Nos. 9, 11, 15 from Art of the Fugue, Bach-Darmstadt; * The Coliseum at Night, Frederick Woltmann; Sinfonia Domestica, Richard Strauss.

Again Dimitri Mitropoulos, the dynamic conductor from Greece via Minneapolis, impressed auditors mightily at the Sunday afternoon concert of the Philharmonic Orchestra at Carnegie Hall, December 22. He chose as his offerings, Fugues Nos. 9, 11, 15 from Bach's Art of Fugue orchestrated by Georg Darmstadt (German composer now living in New York) Frederick Woltmann's symphonic poem, The Coliseum at Night, and Strauss' Sinfonia Domestica, a vivid reading.

Everything written in these columns previously about Mitropoulos may be repeated afresh at this moment. He is an extraordinary musician and interpreter, expert manipulator of the orchestra, and possessed of really flaming imagination and temperamental appeal.

Darmstadt's orchestration of Bach succeeds admirably in setting forth the structure and moods of the three fugues, especially because he assigns to each theme a certain group of instruments, and uses them consistently for the re-statements of those subjects.

The Woltmann work, based on lines from Byron's Manfred, was written by him (he is 32 years old and a native of New York) while he sojourned in Rome as a Fellow of the American Academy. He has captured the proper atmosphere for serious Manfred, and uses the orchestra with skill and tasteful coloring. His harmonies suggest something of the newer French school. The symphonic poem won warm applause, for which the composer bowed this thanks.

Toscanini and NBC Orchestra Go Russian

NBC Symphony Orchestra, Arturo Toscanini conducting, Studio 8H, Radio City, Dec. 22. Program:

Manfred Symphony, Tchaikovsky; Kamarinskaja, Glinka; Two movements from Petrouchka Suite, Stravinsky; Valse Caprice, Anton Rubinstein.

An all-Russian program was led by Toscanini at this concert with the NBC Orchestra in Rockefeller Center. The works listed were Tchaikovsky's Manfred Symphony, Glinka's Kamarinskaja, two movements from Stravinsky's Petrouchka Suite, and a transcription of Anton Rubinstein's piano piece, Valse Caprice.

Manfred is decidedly not of Tchaikovsky's best symphonic vintage, but Toscanini put his customary searching mind and sincere feeling at the disposal of the music and found much in it to hold the attention of the listeners and even to arouse them with several blazing emotional outbursts. He did not do so well with the Stravinsky pages. They have exerted more electric effect on previous occasions under other conductors. In the playful Glinka and Rubinstein works, the Toscanini baton realized wonders, and seemed to spray showers of brilliancy. The orchestra was perfection itself in every department.

Spalding, Philharmonic and Mitropoulos

Philharmonic Orchestra, Dimitri Mitropoulos conducting, violin soloist, Albert Spalding; Carnegie Hall, Dec. 26. Program:

Tragic Overture, Brahms; String Quartet, opus 131 (arranged for orchestra), Beethoven; Violin Concerto, Sibelius.

Beethoven might or might not have liked the idea of having double basses added to his quartet, and then having its other string parts multiplied by all the violins, violas and cellos of an orchestra. Be that as it may, such an enlarged version of the famous C sharp minor opus by this composer was performed under the direction of Mitropoulos, and the result seemed acceptable to the audience as far as sound, atmosphere and interpretation were concerned. The conductor made the somewhat abstruse music crystal clear, and contrasted and proportioned its elements with high art.

The Sibelius violin concerto, another hard nut to crack, found a conscientious and able projector in Spalding, who displayed deep musical intelligence and earnest feeling in the difficult work, but suffered some technical mishaps particularly in the whirlwind finale. Mitropoulos gave devoted and understanding exposition of the orchestral part.

* First performance in New York.

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New York Recitals

(Continued from page 11)

VITYA VRONSKY AND VICTOR BABIN

with a delightful mixture of enthusiasm and sensitive restraint. Splendidly varied tone coloring and unanimity of attack was well shown in all the compositions performed.

The program opened with a first New York performance of Adolo Betti's arrangement of the Sonata, Op. 5 No. 1, by Corelli, originally for violin, violone and cembalo, and has been transcribed by Geminiani as a concerto grosso. Mr. Betti's arrangement showed fine understanding and was given a first rate performance by the ensemble. Eudice Shapiro and Edith Schiller, the soloists in the Chausson Concerto for piano and violin, gave a gratifying performance, both soloists appreciating the quality of the work, and showing a decided flair in the ensemble aspects of the work. Included in the program were an Octet by Shostakovitch, of which the *scherzo* movement was brilliantly performed; a suite by Bossi and two shorter items, La Oracion del Toreo by Turina, played with colorful effects, and George Steiner's original arrangement of Turkey in the Straw, given with humor and virtuosity. Mr. Farbman's musical gifts were ably demonstrated; in everything he did, one felt his devotion to the music and his complete accord with the members of the ensemble.

Oratorio Society Presents Messiah

Christmas became official in New York on Dec. 21 when the New York Oratorio Society, with Albert Stoessel again conducting, gave its 117th performance of Handel's Messiah. Mr. Stoessel changed his assisting quartet somewhat although William Hain, tenor, was making his sixth appearance, having been steadily engaged since succeeding Dan Beddoe. Authority, command of style and rich tone were again exemplified in his work.

Jean Watson, contralto, whose oratorio emergence was made last May at the Bach Festival in Bethlehem, Penna., Harriet Henders, soprano and Arthur Kent, bass, the latter of the Metropolitan Opera, made their first appearances with the Stoessel ensemble. All gave good accounts of themselves, singing with understanding and generally warm tone.

The chorus again did notable work and obeyed Mr. Stoessel exactly. Although a routine performance might have occurred, his musicianly baton proved inspiring to his singers, chorus as well as soloists and orchestra.

Trapp Family in Noel List

In the last of a series of Christmas-tide programs, the Trapp Family Singers in Town Hall on the afternoon of Dec. 22 again found a capacity audience warmly approving their work in songs from England, Sweden, Russia, Wales, Germany and their own Austria. Liturgical music including carols and old music which made use of the virginal and viola da gamba, had a prominent place with Werner von Trapp as recorder soloist. Dr. Franz Wasner again directed.

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Metropolitan Opera Offers Brilliant Restorations

(*Continued from page 3*)

former appeared, the newest cast consisting of Bidu Sayao (Norina), Nino Martini (Ernesto), Francesco Valentino (Malatesta), Salvatore Baccaloni (Don Pasquale) and Alessio De Paolis (Notary). Gennaro Papi conducted.

No description is required of Donizetti's familiar little comedy of innocent intrigue and its cheerful, melodious music. Both are full of sparkle and merriment, and still register stimulatively when interpreted with good voices and understanding of the singing and acting style of Italian opera buffa.

Towering in that regard was Salvatore Baccaloni, a marvelously gifted artist of voluminous tones, large range, unfailing musical taste, and keen master of every opportunity to project comedy in the operatic sense. He also commands pathos, as he showed in the final *dénouement*, where he realizes that as a fat and grotesque old man he cannot expect to win the love of a pretty young girl. Baccaloni triumphed completely with the audience and won rousing cheers and endless recalls. He is a vital addition to the Metropolitan company, and it is easy to see why Don Pasquale was hauled out of the dust bin as a vehicle for him.

Miss Sayao looked fetching, sang mellifluously (even as to coloratura) and acted delightfully as the naughty Norina. Martini had some trouble with his intonation, but otherwise delivered his music with smoothness and good effect. He made an attractive figure as the young gallant. The others in the cast acquitted themselves admirably with spirited singing and impersonations. Papi and his orchestra brought to hearing all the animation and tunefulness of the Donizetti score.

Marriage of Figaro with New Singers

The Dec. 7 matinee hearing of Marriage of Figaro, last season's resplendent revival, had several newcomers in the cast. Licia Albanese sang Susanna with neat vocalization and charm in acting. The debut with the company of Salvatore Baccaloni, eminent buffo-bass, in the relatively small role of Bartolo, revealed a substantial voice and striking stage presence. The role of Countess was portrayed by Elisabeth Rethberg with opulent tones and stately action; John Brownlee was an aristocratic and suave-voiced Count, and Jarmila Novotna, a boyish and finely sensitive Cherubino. One of the major successes of the afternoon went to Ezio Pinza for his rascally and amusing Figaro, whose dynamic singing swept the audience to applause. Smaller roles were well sung and acted by Irra Petina, Marita Farell, Helen Olheim, Maxine Stellman, George Rasely, Alessio de Paolis and Louis D'Angelo. Panizza conducted ably. The audience was capacity, and the radio public heard its first seasonal broadcast with intermission remarks by the sponsor of the series.

New Princess Heard in Rosenkavalier

Saturday evening, Dec. 7, brought Strauss' Der Rosenkavalier and it proved to be a complete delight in a vocally satisfying and exuberantly comical presentation.

Lotte Lehmann was to have done her incomparable version of the Princess, but indisposition prevented her appearance, and the role was undertaken at the eleventh hour by Maria Hussa (formerly of the Berlin State Opera), who had sung the same character recently with the Chicago Opera. Mme. Hussa more than justified her emergency engagement, and made a distinct impression through agreeable voice of warm timbre, intelligent delivery and affecting portrayal of the emotions and adventures of the Princess.

There was another singer new to the Metropolitan in the person of Eleanor Steber, young American soprano, who handled the difficult music of Sophie with commendable effect. Her tones seemed limited in volume but of pure quality and real sweetness. She looked well and acted the sentimental and comedy scenes in convincing fashion.

SALVATORE BACCALONI
in the title role of Don Pasquale.

Risë Stevens, who is remembered gratefully from her former lively and mellifluous assumptions as Octavian, again appealed tellingly to the ear, and also pleased the eye in her costumes as a male youth. Emanuel List gave his well known roguish characterization of Baron Ochs, and Doris Doe was again the eccentric Annina, with Walter Olitzki as Von Faninal. Others of the large cast who scored individually were John Carter (excellent in his first act tenor aria), Thelma Votipka, Karl Laufkoetter and Norman Cordon. Erich Leinsdorf made the orchestral score reveal its best points.

Pons Returns, Valentino in Debut

Opening the second week, an overflowing Metropolitan Opera audience on Dec. 9 welcomed back Lily Pons, lusciously toned as ever and with a somewhat enriched voice and also greeted a debutant, Francesco Valentino, American baritone, who proved a well-routined artist as Enrico. The opera was Lucia, given a stentorian reading by Gennaro Papi. Nino Martini was the personable Edgardo; Norman Cordon a capable Raimondo; Thelma Votipka a well-schooled and artistically sung Alisa; John Carter good to harken to if a somewhat histrionically stiff Arturo; and Lodovico Oliviero a capable Normanno. Mr. Valentino, experienced abroad, was somewhat nervous at the outset but should be a worthy augmentation to the depleted baritone wing.

Grace Moore As Louise

Charpentier's opera about the young Parisian girl who liked the life and bright lights of the Latin Quarter more than the strict domesticity of her lowly home, was heard again on Dec. 11. It remains compelling musically and dramatically when presented by a well equipped ensemble headed by an understanding and gifted Louise. The expert score flows suavely and euphoniously, and the libretto has cumulative action and climax.

Grace Moore is the Louise just described, blessed with lovely and brilliant voice, a good actress, and most attractive in appearance. She has improved her characterization remarkably and gave a thoroughly believable portrayal of the mademoiselle who preferred romance to filial duty. In well figured Charles Kullman she had an able partner as Julien, who sang admirably and comported himself with appropriate fervor. Ezio Pinza once more revealed himself as an ideal interpreter of the Father, both vocally and as a delineator of alternating tenderness and force. Doris Doe repeated her well-known striking picture of the Mother.

The lesser roles too registered effectively, particularly through the lively singing of Maxine Stellman, and the realistic enactments of the Misses Votipka, Bodanya and Petina, and Messrs. De Paolis, Cordon, Gurney and D'Angelo. Ettore Panizza's conducting had elasticity and point.

Il Trovatore in New Dress

The refurbished production of Verdi's gory old Trovatore, a masterpiece of dramatic power when adequately presented, was seen on Dec. 12. Two new singers appeared in unfamiliar roles, vindicating strikingly the fact that American artists are worthy of important assignments. They were Norina Greco, Italian-American soprano, heard as Leonora in her Metropolitan debut, and Francesco Valentino, another native artist, who sang Di Luna for the first time here. The other chief roles went to Jussi Bjoerling, a superbly youthful and dramatic Manrico, and Bruna Castagna, who substituted for the indisposed Kerstin Thorborg, and gave a reading of Azucena outstanding for tonal opulence and dramatic force. A feature was the debut with the company of Feruccio Calusio, Argentinian conductor, who made a most favorable impression by his musical, unsentimental treatment of the score.

Miss Greco, heard in the place of Stella Roman, soprano from Europe, whose boat did not arrive in time, proved to be a "discovery." After extensive experience in touring companies and in South America, the young artist has gained stage poise, which added to a smoothly produced voice of dramatic quality and genuine temperament makes her an exceedingly gifted newcomer.

Mr. Valentino, in his most extensive assignment to date, which he assumed in place of Alexander Sved, indisposed, also showed that his experience in Italian opera companies abroad, including La Scala, has given him style and authority. His voice, virile and substantial, is not always of the most grateful quality, but he carries himself well. Both American artists had many recalls.

Though his beautiful voice is rather a lyric one, Mr. Bjoerling's singing of his arias and the duet with Mme. Castagna in the last scene were among the high points of the evening. Smaller roles were sung competently by Maxine Stellman, Nicola Moscona (Ferrando), Lodovico Oliviero and Arthur Kent.

The new scenic production, designed by Harry Horner, is sumptuous, making use of a permanent proscenium of flying buttress suggestion. The scenes are lavish and of notable spaciousness. The costuming, lighting, and the direction of Herbert Graf, were also superior.

Marriage of Figaro Again Delights

Mozart's enchantingly tuneful and gay opera drew an audience on Dec. 13 which made up in enthusiasm for lack in numbers—the house could have used many more visitors. Those who stay away from The Marriage are missing a thorough treat.

The cast is the best Mozart aggregation heard in a long while at the Metropolitan with Ezio Pinza, Elisabeth Rethberg, Licia Albanese, Jarmila Novotna, John Brownlee and other artists all contributing stylistic singing and irresistible comedy of the typical operatic kind. Panizza's baton makes the score sparkle and stimulates the necessary animation on the stage.

Walküre Repeated

The cast for the first Walküre returned for the second presentation on Dec. 16. Melchior, Flagstad and the steadily advancing Traubel and Huehn were the familiar principals, all in splendid form and given able and consistent support by List, Branzell and the numerous war maidens as personified by Maxine Stellman, Thelma Votipka, Irene Jessner, Doris Doe, Irra Petina, Pearl Besuner, Helen Olheim and Anna Kaskas. The Leinsdorf baton was authoritative but at times unimaginative. The audience was enthusiastic.

Children Hear Carmen Matinee

The first special performance this season for school children of the metropolitan area was given on Dec. 18. Gladys Swarthout sang the title role in Carmen at the matinee and won the stentorian approval of some 3,400 avid listeners, who seemed to know the music and were keenly intent upon the dramatic action. Charles Kullman was Jose with Leonard Warren as the toreador. Marita Farell sang Micaela. Other roles were presented by Thelma Votipka, Helen Olheim, Louis D'Angelo, Alessio De Paolis, George Cehanovsky and Wilfred Engelman. Pelletier wielded the baton. The holiday spirit pervaded both cast and audience.

Rosenkavalier Repeated with Lehmann

The evening of Dec. 18 saw a laughing and gratefully applauding audience at the lively presentation of Strauss' Der Rosenkavalier.

In addition, the event gave Risë Stevens a chance to sing her fiftieth performance of the role of Octavian, and in recognition of the achievement, Lotte Lehmann made Miss Stevens a personal gift of a silver rose. The former, recov-

(*Please turn to page 15*)

MARGARET
SITTIG

in New York Recital,
Dec. 5th, 1940

"Fiery temperament — wealth of warm lyricism."—*World-Telegram.*

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"Cordially applauded performances of taste and intelligence."—*The Sun.*

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Suite 701, 119 W. 57th St., New York

CHICAGO

Opera Season Closes with Glamorous Productions—Hofmann with Orchestra

(*Continued from page 4*)

New Singers in Rigoletto

Falstaff in its new version amused its third large audience of the season.

Another performance of Rigoletto served for the reentry of Carl Alwin at the conductor's desk, Virginia Haskins' first bow as Gilda and Jan Peerce's Chicago opera debut as the Duke. The title role was entrusted to Carlo Morelli. Miss Haskins, who has grown immeasurably in her art since her debut last season, impressed greatly by the loveliness of her song. If her voice is not of great dimension, its clever possessor's fine training and out-of-the-ordinary musicianship enables her to use it to perfection. She practically stopped the show after her brilliant delivery of the Caro Nome. Many Dukes of Mantua have trod our stage but it remained for Jan Peerce to walk away with the palm vocally.

Happy are the artists when they have a conductor who understands the voice as does Carl Alwin. He kept things moving smoothly besides holding the orchestra under restraint when necessity so demanded.

Pauly a New Tosca

Realism and emotionalism were never so definitely depicted in the melodramatic Tosca as when the role fell to Rose Pauly. Her Floria had so much force that it carried Scarpia to voluptuous debauches and Cavaradossi to amorous entreaties seldom if ever so poignantly expressed as by John Charles Thomas and Jan Kiepura, who following the lead of the Hungarian soprano threw discretion to the wind and gave the public an eyeful of naked naturalism. That the public sat on the edge of their stalls throughout the second act when Miss Pauly rose to great histrionic and vocal heights was not surprising, for the dramatic artist gave them something to remember and so did the American baritone and the Polish tenor, who has never sung Cavaradossi so well as on this historic night.

With Rose Bampton and Elsa Zebranska winning new laurels as the daughters of the kings of Ethiopia and of Egypt, respectively, Aida had a fine repetition in which Martinelli, Czaplicki, Lazzari, Beattie and Cavadore figured in a large measure.

Stevens As Octavian

At last we heard Risé Stevens as Octavian in Rosenkavalier, in which she was unable to appear previously due to illness. Acting the role with youthful ardor, she carried the note of mirth to a high pitch of comedy by the use of facial expressions, manly demeanor and histrionism of first order. As effective vocally, she won immediate recognition in a performance that must be chronicled as the most outstanding of the season. The cast otherwise was similar to the one that performed so admirably previously with the lone exception that Margit Bokor, who had the role of Octavian at the first performance, proved less effective in the part of Sophie. Fritz Reiner once again was a tower of strength at the conductor's stand and to him goes the palm in the success of the Strauss opus.

Hofmann Soloist at Symphony Concerts

Josef Hofmann as pianist soloist at three concerts of the Chicago Symphony played the Schumann A minor Concerto and Beethoven's E flat major. Both performances were received with acclamation even though the famous pianist was not in topnotch form. Hans Lange conducted all three concerts admirably and favored us with Eric DeLamarter's fine Fable of the Hapless Folk-tune (dedicated to the orchestra). The following week Fritz Kreisler played the Bruch G minor Concerto and the Rimsky-Korsakoff Fantasie on Russian Themes, winning his customary success. These concerts were also conducted by Hans Lange, who had programmed among other things the Chicago premiere of Remi Gassman's Symphonic Overture in G, a work that enhances considerably the standing of this American composer.

Woman's Symphony Orchestra's Third Concert

In its third concert the Woman's Symphony Orchestra featured the Haydn Christmas Symphony, programmed as a first Chicago performance. It lacks the note of gayety and happiness expected in a work devoted to the Yuletide. Izler Solomon and the ladies of the orchestra did their best to enliven the rather gloomy composition. Though remarkably well played, the symphony fell flat. A joyful moment came wth Eleanor Freer's ballet fantasy from A Legend of Spain. The Chicago Symphonic Choir, Walter Aschenbrenner, conducting, furnished the second part of the program.

Concert Honors Paderewski

A concert welcoming Ignace Paderewski to America had to be given with the distinguished guest absent. The public, aware of his inability to come to Chicago, failed to swell the Paderewski Fund for Polish Relief by crowding Orchestra Hall. The program was furnished by Maria Kurenko, soprano, with Serge Tarnowsky at the piano; Rudolph Ganz, pianist and the Philharmonic String Quartet. Never in the past have we appreciated more Mme. Kurenko's lovely singing nor Dr. Ganz' fine pianism as on this occasion.

NAOMI COOK,

dramatic soprano, who has appeared widely in concert, recently made her operatic debut in the role of Leonora in Il Trovatore, with the Chicago Opera Company, Henry Weber, general director. As a result of this appearance, many requests for operatic and concert appearances have been received by the singer, for whom an extensive series of engagements has been booked.

Ernest Moeller in Piano Recital

Managers should sharpen their pencils to enter in their memoranda the name of Ernest Moeller, a blind pianist of extraordinary achievement. A pianist able to perform the Schubert Moments Musicaux, Beethoven's Appassionata Sonata, Chopin's Polonaise in F sharp minor and B flat minor Scherzo with such remarkable fluency and accuracy must be classified among the foremost contemporary artists. To a technic that knows no difficulty, Moeller brings into play a tone of ravishing color, imaginative insight, power and sentiment. May Johnson, manager of musical artists, has unearthed in this young virtuoso one destined with good promotion to occupy a prominent place. The large audience bestowed approbation vociferously.

Flagstad in History and Enjoyment of Music Series

Whenever Kirsten Flagstad offers one of her rare recitals here the public responds in number and in enthusiasm. In her lone concert appearance at the Auditorium with Edwin McArthur at the piano the famed artist justified her popularity by the general excellence of her performance.

José Echaniz Conducts Illinois Symphony

Making his Chicago debut as conductor at the head of the Illinois Symphony Orchestra, the noted pianist, José Echaniz, demonstrated without doubt that he can please as well at the podium as when sitting at a piano. His reading of Beethoven's C major symphony was correct as to tradition and he held the interest of the listeners through the medium of finely defined contrasts and well balanced tonality. Mr. Echaniz is no novice with the baton as was further illustrated when he had the temerity and ability to conduct without notes the intricate Milhaud piano concerto where the soloist was the Chicago pianist, Paul Des Marais.

Mrs. Herman Devries' Pupil Orchestra Soloist

Grace Lilyholm, artist student from the class of Mrs. Herman Devries, won success as soloist with the American Concert Orchestra, Ralph Cissne conducting, in the Illinois Music Concert Hall recently. The young soprano has already achieved recognition through the middlewest, having toured with the Thaviu Opera Company in the production of Bizet's Carmen.

Young Artists in Joint Recital

Two young artists, Adelina Trentadue, soprano, pupil of Vittorio Trevisan, and Goodwin Sammel, pianist from the Isadore Buchhalter studio, appeared jointly in Recital Hall before a capacity audience. Possessor of an unusually rich and mellow voice, Miss Trentadue brought to her singing of Haydn's Del mio Core and Campbell-Tipton's Spirit Flower the principles of good singing that she has learned so well from her able mentor. Master Sammel, a youngster who already gives satisfaction, proved in his playing of a Bach-Rummel Choral Prelude and Scarlatti's A major Sonata, that he has much to recommend him to the musical public.

Marie Terese Gallagher Sings for Alliance Française

At the monthly reception and tea of the Alliance Française in its handsome library in Fine Arts Building, Marie Terese Gallagher, fifteen year old prodigy from the studio of Mrs. Herman Devries, sang a group of French songs—Petites Enfants by Paladilhe, Bal d'Enfants by Weckerlin, Chanson by Viardot-Garcia and Cantique de Noel by Adam. The voice and artistry of this young girl is a subject for wonderment and it is said that Marie Terese is soon to appear with the Chicago Symphony Orchestra as soloist at a children's concert.

Bertha Ott Presents Young Contest Winner

In the recital which she won in the Society of American Musicians contest, Louise Sunderman, cellist, justified the judges' verdict by her fine playing, fluent technic, musical understanding and large, mellow tone in the Corelli Sonata, Arioso by Bach and numbers by Boccherini, Granados, Boulanger, Saint-Saens and others. She is a product of Hans Hess' cello studio.

Elsa Harthan Arendt's Activities

Voice students of Elsa Harthan Arendt should be excellent musicians after studying with this thorough voice instructor and authority on oratorio for not only are they taught the rudiments of the art of singing, but they learn how to conduct oratorios besides singing in the chorus and doing the solo parts. Recently a group of Arendt singers presented an abridged form of Handel's Messiah, each singing a solo, with the chorus and taking a turn on the conductor's stand and in each phase showed the result of fine training. On December 22, Mme. Arendt presented the choir and soloists of the First Congregational Church of Oak Park in Bach's Magnificat, making their second presentation. Mme. Arendt is recognized as an authority on Bach for she has sung, conducted and taught his works for years.

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CYBELLE ABT

Cybelle Abt Featured Again at Stadium Night of Stars

Cybelle Abt, dramatic soprano, with the Chicago City Opera Company, sang excerpts from Pagliacci in costume with John Pane-Gasser at the Chicago District Golf Association banquet at the La Salle Hotel on December 10 and appeared for the third successive season as featured soloist at the famous Chicago Stadium Night of Stars on Dec. 18.

Miss Abt also was engaged as soloist for the dedication of the Thomas Masaryk statue this fall. Originally an accomplished pianist, she abandoned the instrument to devote all her time to singing. Miss Abt is under the exclusive management of the Estelle Lutz Artists Bureau of Chicago.

Cara Verson's Engagements List Varied Piano Programs

Cara Verson, pianist, who played for the Chicago Artists Association on December 17, will give her causerie recital, Vistas of Spain for the Modernists Society on January 13, and her Vignettes of Modern Pianism on the Lorado Taft Concert and Lecture Course at the University of Illinois, February 20; a recital of modern music for the Seroptomists Club and a program of modern Italian music for the Italy American Society in March.

Lincoln, Nebr., Symphony Presenting Guest Artists

LINCOLN, NEB.—The Lincoln Symphony Orchestra opened its 14th season (the sixth under the baton of Leo Kucinski) at St. Paul's Church, with Reginald Stewart as guest pianist and conductor.

Other artists appearing with the orchestra will be Anatol Kaminsky, violinist, on Jan. 13, and Marcel Hubert, cellist, on March 24. In addition to these artists with the orchestra, James Melton, tenor, gave a recital on Nov. 13, Robert Casadesus, pianist, will be heard on Feb. 10, and Dorothy Maynor, soprano, on May 5, both in recitals.

Besides the regular series, the orchestra plays two school children's concerts on Jan. 13 and March 24. The ensemble was founded in 1927 as a little symphony of 25 pieces. under the leadership of Rudolph Seidl. It has grown to 70 members. Florence Gardner is the business manager. Luther G. Andrews is director of personnel.

The orchestra is looking forward to a successful season. Ticket sales are slightly more than last season, and the appearance of an outside guest artist at each orchestral concert has been resumed for the first time in several seasons.

L. G. A.

Boise, Idaho, Features Annual Civic Festival

BOISE, IDA.—Boise, where National Music Week originated, and where during its celebration as many as 10,000 people come together for the programs, has two colleges with orchestras and choruses, a Civic Festival Chorus, men's and women's choruses and a light opera company.

Each year the Civic Festival Chorus gives an outstanding oratorio with soloists.

The Boise Light Opera Company has been specializing in Gilbert and Sullivan.

Foederl Heads Opera Group at Sherwood Music School

CHICAGO.—Leopold Foederl, violinist, former member of the Vienna Philharmonic Orchestra, engaged several months ago by the Sherwood Music School, has become director of the newly-established opera school. He also is conducting the school orchestra. During the spring he will tour the Middle West and may also appear in New York.

N. N.

Photo by Maurice Seymour

ATTILIO BAGGIORE

Attilio Baggiore Heard in Opera, Concert and Radio

CHICAGO.—An American by birth, Attilio Baggiore after singing in concert and opera throughout Europe, made his American debut as Edgardo in Lucia with the Chicago Civic Opera Company. Following his triumphant appearance he was immediately engaged by the Concert Service Bureau for a transcontinental tour of the United States and upon his return was signed by Station WGN and NBC on a long-term radio contract.

For several years Baggiore has been star tenor with WGN in Chicago and following his recent success as Alfredo in La Traviata with the Chicago Opera Company he was immediately reengaged for three more years at that station. The popular tenor has a heavy schedule this season, for in addition to his engagements on the air, an extensive coast to coast concert tour will keep him busy until late in the spring.

Aviation has been an aid to Baggiore, who has used that mode of transportation probably longer than any of his colleagues in the tonal field, being a pioneer in air travel.

R. D.

Metropolitan Has Colorful Revivals

(*Continued from page* 13)

ered from her recent indisposition, appeared in the part of the Princess and showed anew that she has no superior in the delivery of that character's music and emotions. The Stevens vocalism and impersonation respectively have charm and the required *diablerie*, Eleanor Steber repeated her appealing version of Sophie. Emanuel List, as Ochs, furnished plenty of fun and agreeable intonement, aided by Mmes. Petina and Manski, and Messrs. Cordon, Olitzki, John Carter and others. Erich Leinsdorf gave his usual lyrical and well-paced account of the orchestral score.

The Second Tristan and Isolde

Excepting that Emanuel List replaced Kipnis as King Marke, the repetition of Tristan and Isolde on Dec. 19 brought the same cast as formerly. Notably in hearty manner and free-flowing tones, Mr. List's was a very sympathetic king. The perfervid love-duet of Lauritz Melchior as Tristan and Kirsten Flagstad as Isolde earned many recalls for the principals, with a special hand for Conductor Leinsdorf. Others prominent in the cast were Karin Branzell (Brangaene), Julius Huehn (Kurvenal), Emery Darcy (Melot), Karl Laufkoetter (Shepherd) and John Gurney. An overflowing house attended.

Pelléas Returns

The first Pelléas et Mélisande of the season on Dec. 20, saw a new hero in the person of Raoul Jobin. He had performed the part in Montreal last spring, and showed his promising gifts to advantage. Better suited perhaps to romantic lyric roles, he sang fluently if at times with rather too great abandon. He was fairly in the picture in appearance. Appealing voiced, Helen Jepson was a beautiful if not wraithlike heroine. John Brownlee was an honest and substantial, though not brutal Golaud, who sang with fine sonority. Alexander Kipnis, Arkel, more in *métier* in Wagner, gave dramatic lift to his scenes, while his singing of the elusive French text was benignant. Doris Doe cared well for the letter reading of Généviève. The difficult "peeping" scene was done with charming naïveté by Natalie Bodanya, and the Physician was Nicola Moscona. The chief adverse point that might be scored against this beautifully mounted and carefully prepared production was the lack of true Debussyan style in both singing and orchestral playing, the latter conducted by Erich Leinsdorf with mounting climaxes and accentuations contrary to the delicate fabric of this score.

Stephan HERO *Violinist*

Hilda OHLIN *Soprano*

Giuseppe Balestrieri *Tenor*

Ardelle WARNER *Contralto*

Marianne KNEISEL *String Quartet*

Arthur LOESSER

Beryl RUBINSTEIN *Solo* and *Duo-Pianists*

Mildred HUNT *Flutist*
Marsyas Trio
Flute-Clarinet and Bassoon

Joyce Barthelson *Conductor*
New York Symphonetta

Dorothy BAKER *Soprano*

Myron TAYLOR *Tenor*

Frances HALL
Rudolph GRUEN *Duo-Pianists*

Ana DRITTELL *Cellist*

Biggerstaff-Vollmer *Dancers*

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New Publications List Music of Variety and Interest

MUSIC BOOK FOR CHILDREN

SINGING THRO' THE YEAR; a Book for Little Children to Sing and Play; words and music by Irene R. Ackerman.

A lively and delightful series of sixty-three little pieces for piano with words, adapted to the seasons of the year. They are full of sights and sounds the average child will have experienced. Opportunity for little plays and other dramatizations is provided. The author, herself a teacher of considerable experience in the field, has apparently performed here a labor of love. The material has been successfully used with her own pupils. There is a foreword by Ida Elkan, music director of the Aeolian School of Music, New York. (Published by Irene R. Ackerman, New York.)

FOR MIXED VOICES

PROCESSIONAL SONG IN PRAISE OF ST. EPHESIUS (Sardinian); choral version by Mario Castelnuovo-Tedesco.

A rich and characteristic national rhythmic coloring marks this simple narrative about the pious saint. There is all of this composer's scholarly and poetic approach to the text. There are both the original text and an English version by Marshall Bartholomew. For SATB, *a cappella*. (*Galaxy Music Corp.*)

HEARTS AT CHRISTMASTIDE WERE JOLLY, by Luis Harold Sanford. A straightforward, courageous, thoughtful quality marks this setting of traditional words. The music is sober, but melodious, with some unexpected modulations. For SATB, *a cappella*. (*Galaxy Music Corp.*)

ECSTASY OF SPRING, Rachmaninoff, arr. by Ralph L. Baldwin, words by Geraldine Farrar. Fresh, gay, proclamative, with whirring and highly effective accompaniment, this number is definitely cheerful in sentiment, and with jubilant, strongly melodious themes. Not difficult to sing. (*Charles Foley, New York.*)

MIDNIGHT BELLS, Heuberger-Kreisler, arr. by Ralph L. Baldwin; words by Carolyn Ralston. One of the most popular Kreisler melodies, in waltz tempo, here emerges with rich, nostalgic harmonies in a singable arrangement for four mixed voices. (*Charles Foley, New York.*)

O SALUTARIS HOSTIA (O Blessed Saviour), Kreisler, arr. by Ralph L. Baldwin; English text by Alice Mattullath. A brief, richly harmonized sacred chorus, *andante con molto*, with both Latin and English text. Useful for church use, with concluding threefold Amen. (*Charles Foley, New York.*)

FOR WOMEN'S VOICES

POLISH CHILD'S MORNING PRAYER, melody freely arranged by Harvey Gaul. Humming effects introduce this tender and simple air, in which the folk spirit is well retained in the English version by Mr. Gaul. For three voices, *a cappella*. (*Charles Foley, New York.*)

FUTILE SERENADE, by Brahms, arranged by James R. Duance; and THE LAMB, poem by William Blake, music by Charles T. Maclary.

Adding to its extensive series for SSA, Elkan-Vogel brings out a vivacious treatment of Brahms' Lied, in which the vocal line is somewhat garlanded with "ahs" but which retains its sprightly charm. There is a piano accompaniment. Mr. Maclary's Blake setting, also available for mixed voices, is simple and fervent, to be sung *a cappella* by the three women singers. (*Elkan-Vogel, Inc., Philadelphia.*)

FOR MALE VOICES

WHEN NIGHT DESCENDS IN SILENCE, Rachmaninoff, arr. by Ralph L. Baldwin; English text by Edwin Schneider. A favorite song of Rachmaninoff's, In the Silent Night, here has been given a lyrical treatment. The number is a most beautiful one, requiring sensitive and poetic direction. The conclusion is *pp*, on a high A for the first tenors. (*Charles Foley, New York.*)

SONG

GENTLEMEN, THE TOAST IS OUR LAND, words by Edward Lockton, music by Montague F. Phillips. A highly stirring patriotic song with dignity, yet with a vigor that will endear it to male singers. The tune is a smashing, swinging sort, the text toasting a country, "proud, united, free." Excellent for stage and radio use particularly, it is published in two versions, C to D and E flat to F, with an optional tone two intervals higher in each case. (*Michael Keane, Inc., New York.*)

THE COSMIC CHRIST, music by Charles Haubiel, verse by Mable Struble.

Inspirational song, of sweeping melodic qualities, suitable for church use, in which the singer tells of receiving from the Cosmic Christ the message, "Be unafraid. The world will soon my presence know." For high or low voice, the former ranging from D to A above staff. Organ and orchestral accompaniments also available. (*The Composers Press, Inc., New York.*)

FOR PIANO SOLO

THE PHANTOM FOUNTAIN, by Russel Wragg.

An advanced arpeggio study of atmospheric sort, marked "delicatissimo," this brief number is technically a good "workout" and gives opportunity for mood painting. It begins *pp*, but toward the close rises to a brief crescendo. There is original use of modulation and harmonic coloring. A couplet by Faith Vilas appears at the opening: "Then wraiths of long-forgotten waters, climbing, Break into stars and fall in phantom chiming." (*Sprague-Coleman, New York.*)

RADIO CITY ALBUMS (Brahms, Sibelius and other Finnish Composers). Compiled by Louis Sugarman.

These two album collections, reasonably priced, contain respectively nineteen of Brahms' piano works and a motley assemblage of Sibelius, Madetoja, Merikanto, Melartin, Kaski and Kuula. Including relatively rare works, they are of special interest. The Brahms collection is particularly a "buy." (*Edward B. Marks Music Corp., New York.*)

FOR VIOLIN AND PIANO

COQUETTERIE, by Samuel Gardner.

A brisk and capricious little number of graceful sort, abounding in shifting harmonies, chromatic effects and dainty rhythmic fancies. It has a languorous beauty when done with distinction and skill. Moderately difficult. (*G. Schirmer, Inc., New York.*)

Sacred Music for Mixed Voices

I WILL EXTOL THEE (Charles O'Neill), 4 parts with organ. BENEDICTUS ES, DOMINE (Candlyn,) same. ONCE TO EVERY MAN AND NATION (Doersam), to words by Lowell, same. SHORT COMMUNION SERVICE in A major (Candlyn), same. (Carl Fischer, Inc.)

O MASTER, LET ME EVER WALK WITH THEE, adapted by J. Marvin Hanna, to Foster's Jeannie, with words from Washington Gladden, is a hymn-anthem for four voices with piano. (Theodore Presser Co.)

ISRAEL LIVES TODAY, a Palestinian Folk Chant, arranged by Harvey Gaul, with English text, has piano for rehearsal only. (Oliver Ditson Co.—Theodore Presser.)

ECCE QUOMODO MORITUR JUSTUS, a four-part Palestrina work, is arranged by Vittore Veneziani, a cappella, with Latin text. (G. Ricordi & Co.)

Among a cappella anthems are THOU COMFORTER by Franz Bornschein, using an English version of a hymn by Hilary of Poitiers (350 A. D.); and Matthew Lundquist's setting of Bach's JESU, PRICELESS TREASURE. (Carl Fischer, Inc.)

RESPONSES by Doersam are issued for male and women's voices as well as mixed chorus. (Carl Fischer, Inc.)

For Men's Voices

THE ARMY AIR CORPS, words and music by Robert Crawford, is the official song of the U. S. Army Air Corps of rattling, optimistic sort, four parts with piano. (Carl Fischer, Inc.)

THROUGH A LONG CLOISTER, music by Alfred Whitehead, words by Frank Oliver Call. A richly harmonized 4-part number suitable for use at funeral or memorial services. Unaccompanied. (Galaxy Music Corp.)

BLUE ARE HER EYES, music by Wintter Watts, words by Mary MacMillan, is an attractive choral version of a romantic love song. Four part, with piano. (Oliver Ditson Co.)

For Women's Voices

SONG OF THE VOYAGER, fantasy on two French Canadian songs, Here's Good Wind and My Brave Canoe, freely transcribed by Walter Helfer, combines attractive material in a scholarly 4-part setting, with piano. (Carl Fischer, Inc.)

CREPUSCULE (Twilight), by Massenet, choral version by A. Walter Kramer, for four voices, a cappella, is a delightful version of this familiar and melodious song, with the melody given to the first alto and the other parts humming at the opening. (Galaxy Music Corp.)

GOOD NIGHT, MY SWEET! by Carl Reinecke, in three-part choral version by Gwynn S. Bement, has tender and tasteful English words after the original poem by Bluethgen, translated by Marshall Kernochan. (Galaxy Music Corp.)

I WONDER, words and music by Beatrice Fenner, arranged by H. T. Burleigh, is a whimsical number describing the moon "rocking . . . like a little silver boat." Three parts, with piano. (G. Ricordi & Co.)

GLORY TO GOD, from Messiah by Handel, in a four-part version arranged by Gwynn S. Bement, a cappella. (Galaxy Music Corp.)

For String Orchestra

THREE HIGHLAND SKETCHES, by Marie Dare, includes atmospheric descriptive sections labelled Mist on the Bens, Sea Loch, and Strathspey and Reel, in animated, quasi-modern harmonies. (J. & W. Chester, Ltd.)

PIZZICATO POLKA (Strauss), arranged by Henry Sopkin. (Carl Fisher, Inc.)

For Orchestra

HILL BILLY, by Morton Gould, is from a suite of five numbers, Americana, first published for piano solo. An early, engaging dance-like number in special arrangement by the composer. (Carl Fischer, Inc.)

Cantata by John G. Hartwig Issued by University Press

A Christmas cantata, The Prince of Peace, by John George Hartwig, lasting one hour and 45 minutes, has been issued by The University Press, St. Louis. The music comprises carols and hymns identified with the Noel season, but the work is so arranged that performance can be given at any time during the year by substituting music appropriate to the season.

The libretto is based on quotations from the Scriptures. Twelve men and four women make up the cast, but this may be augmented to 90 performers.

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Boston Honors Composers In Concerts of Distinction

By CYRUS W. DURGIN

BOSTON.—Once again the Boston musical season came to a temporary halt with the arrival of Christmas. This time of year is always signalized by the appearance of the Handel and Haydn Society under the authoritative leadership of its conductor, Dr. Thompson Stone, at Symphony Hall in annual presentation of Handel's Messiah.

This year the performance was the 173rd of the oratorio by the society, and it was also one of the best in recent years, chorally speaking. The soloists were Olive Appleton, soprano; Jean Watson, contralto; Donald Gage, tenor, and Mark Love, bass. Miss Watson and Mr. Gage each sang for the first time here. Both have good voices and promise to take their places in the ranks of accomplished oratorio soloists.

More Sibelius Honors

The 75th birthday of Jean Sibelius, Dec. 8, occasioned an all-Sibelius program at the Boston Symphony concerts of Dec. 5 and 6. There were three symphonies—the Sixth, Seventh and Second, in that order. In Boston, as elsewhere, the Sibelius Second has become enormously popular. The one-movement Seventh, which this reviewer likes to compare with the late music of Beethoven for strength and serenity of mood, is making its way. But the Sixth is locally the least-known of all, apart from the Third. Serge Koussevitzky, who must be counted a foremost Sibelius conductor today, had not given us the Sixth since 1933, the year in which he accomplished a cycle of all Sibelius symphonies.

Serkin with N. Y. Philharmonic

The New York Philharmonic-Symphony and Mr. Barbirolli stopped at Symphony Hall the evening of Dec. 4, where they presented the conductor's own transcription of a Purcell Chaconne in G minor, Brahms' B flat Piano Concerto (with Rudolf Serkin as soloist) and the "great" C major Symphony of Schubert. Mr. Serkin gave a fine account of Brahms' tremendous work, but the orchestral playing throughout the evening was far below the usual Philharmonic-Symphony standard. Perhaps it may be attributed to the fact that conductor and orchestra were tired after their tour of a fortnight.

JEAN CARBONI,

bass, discoverd by Titta Ruffo and trained first for the law at Rome, is now in this country to fulfill operatic and concert engagements. Mr. Carboni has appeared at the Rome Royal Opera, La Scala in Milan, with the San Carlo in Naples, at Venice, Genoa, Turin and other Italian opera houses, the Royal Opera House in Cairo, and throughout Europe.

Memorial to Converse by Conservatory Forces

The second public concert this fall by the student orchestra of the New England Conservatory took the form of a memorial to Frederick S. Converse, late dean of the Conservatory and one of the most notable American composers of his generation. Wallace Goodrich conducted a program devoted to music of Converse, with the exception of the rarely-heard Adonais Overture by George Whitefield Chadwick, another of the creative giants of America's musical past, and himself a director of the Conservatory. The high point of the evening was first Boston performance of Mr. Converse's brief Symphony No. 6, in F minor. The work had been given its premiere at Indianapolis a few weeks before. The symphony is typical of Mr. Converse, strongly integrated, original, and at the same time conservative. The other pieces were the symphonic poem Ormazd; The Vision of St. Michael from the incidental music to Percy Mackaye's drama Jeanne d'Arc, and the Laudate Dominum for male voices. The latter was sung by the Harvard Glee Club, G. Wallace Woodworth conducting.

Recitalists Attract

One of the finest concerts of the season was that of the Trapp Family Singers at Jordan Hall, Dec. 12. Although known in other parts of these United States, the von Trapps were new to Boston. They made an enormously fine impression, and are already announced for two more appearances in January.

Richard Crooks, the Metropolitan Opera tenor, sang to an audience which broke attendance records at Jordan Hall, Sunday afternoon, Dec. 8. The artist was not quite in best voice but he sang with his usual skill and charm.

Other recitalists of the fortnight past have been George Copeland, Ruth Culbertson, and Palmyra da Camara, pianists. The latter made her recital debut, impressing by her sure technic. Francis Flanagan, violinist, played for the first time in Boston at Jordan Hall, Dec. 8, and there was a debut recital by Eva Gingras, soprano, Dec. 10.

Sved and Tennyson in Joint List

Alexander Sved, the Metropolitan's new baritone, made his local entry at a joint recital with Jean Tennyson, soprano. Miss Tennyson was known to Bostonians for her singing of Tosca with the San Carlo Opera two years ago. Mr. Sved's robust voice was enjoyed and in general his debut is to be pronounced a success.

Concerts have also been given by the Apollo Club, and the Boston Society of Early Music. Wheeler Beckett, conductor of the Youth Symphony Concerts sponsored by the Boston Symphony Orchestra, Inc., has begun another series under the same auspices, designed for younger children and performed at Sanders Theater, Cambridge, by an orchestra of 32 Boston Symphony men.

Karl Geiringer, the Viennese musicologist now teaching in this country, gave a lecture on the operas of Haydn at Paine Hall, Dec. 6, under the auspices of the Harvard University Music Department.

Boston's noted male chorus, the Apollo Club, opened its 70th season in Jordan Hall with Dr. Thompson Stone conducting and Emma Beldan, soprano, as soloist. It was her local debut as guest artist and her clear, rich voice was warmly received by the audience. She sang two groups, one of Lieder and the other English songs, and participated in Victor Herbert's patriotic ode, The Call to Freedom.

The Club's program included Holst's I Vow to Thee My Country, Loeffler's Beat the Drums, Bullard's The Kavanagh and other works including encores and concluding reverently with Adeste Fidelis. All were sung with understanding and in impressive manner.

Grace Adams East Returns from World Tour

Grace Adams East, trumpet virtuoso, has returned to America from a world tour, and for the next three years will make Pensacola, Fla., her official residence. While in Honolulu Mrs. East was married to Dr. John Matthew Bachulus, a flight surgeon in the Navy attached to the U.S.S. Lexington. Concert activities for the trumpeter will be continued under the name of Grace Adams East.

While in New Zealand on the recent world tour, Mrs. East appeared under government auspices. She gave recitals and three times a week played at the Centenary Exposition at Wellington. In response to invitations from travel clubs, Mrs. East appeared as lecturer before groups in Auckland, Wellington, Christchurch and Dunedin, talking on her experiences in India and France. She supervised an hour for children weekly over the radio, illustrating her talks with suitable music, and also organized an orchestra for children.

Leaving New Zealand, Mrs. East went on to Australia, where she played under the auspices of the Australian Broadcasting Commission. Plans had been made for the trumpeter to continue on to Java, but the German occupancy of Holland caused a change in the itinerary and instead she sailed for Honolulu. Her first concert there resulted in 500 standees and a similar number was turned away from the Art Academy where the recital was held. In response to demand, another concert, equally well attended, was given. In Honolulu she shared honors at luncheons tendered to her with Marian Anderson and Lauritz Melchior, tenor of the Metropolitan, at the home of Mr. and Mrs. L. Tenney. Mrs. East plans to spend the winter in Florida preparing for spring engagements in Cuba and South America.

GRACE ADAMS EAST

Maria Kurenko to Be Heard with Boston Symphony

Maria Kurenko, Russian soprano, opened her new season on Dec. 1 with a Chicago recital. She will be soloist during the season with the Boston Symphony Orchestra under the baton of Serge Koussevitzky.

Wayne-Roosa Recital

Waneta Wayne, soprano, and John King Roosa, tenor, were heard in joint recital in Carnegie Chamber Hall recently.

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NEW YORK JANUARY 1, 1941 No. 3026

Lawrence Tibbett's voice stays in the news; ordered to a silence period by his physician, or, restored and refreshed from that holiday, the American singing-actor's voice remains in the news.

—o—

Those of us who remember Mischa Levitzki from the day of his debut feel deeply the shock of his sudden passing. Levitzki's great pianistic gifts were sensed early by Paderewski and other masters; their expectations were fully realized in the rich and fruitful career of the pianist.

—o—

Cheery reports from the operatic fronts include the good news that the Chicago Opera Company's recently completed season has resulted in a large increase in prospective subscribers for next winter, perhaps owing to the enterprising policy of General Director Henry Weber in giving Chicagoans vivid, American-translated versions of such works as Martha.

Also, from the 39th Street emporium of Edward Johnson comes the glad report that the gay Daughter of the Regiment, with Lily Pons, is a hit.

—o—

Boom in the Opera Box Office

Signs of the mounting industrial index are beginning to be felt by that most opulent of entertainments, opera. According to reports from the Metropolitan, the box office on Dec. 23 registered the largest single day's transactions since before 1929.

Exact figures are lacking, but Earle R. Lewis, assistant manager, who has long kept a close finger on the public pulse in this department, was jubilant. More than $10,000 in sales had come in for that week and the next, representing but a small part of the opera house seat sales, most of which are traditionally by subscription.

The holiday weeks, when many young people are home from school and out-of-town visitors flock to New York, is one of the year's peaks. Nevertheless, the fact that patrons were being turned away reveals that opera has retained its glamorous appeal as an ingredient of the city's life in its gayest and most jubilant season.

Town Hall Marks an Anniversary

Although the handsome modern building that now houses the New York Town Hall—scene of many of the metropolis' concerts, of lectures on music by artists and even of debates on the art—is of later vintage, the club which formed the nucleus of the organization is approaching the half-century mark. For the occasion, a Town Hall Fiftieth Anniversary Fund has been opened. This recently had reached the sum of $128,206.41, including an especially generous gift of $50,000 from Alfred P. Sloane, Jr. With this fund George V. Denny, Jr., president, and the board of trustees of Town Hall plan to organize some 50,000 town meeting groups throughout the country and to found 1,000 Town Hall instruction centers.

In a critical period such as the present, when great and vital questions are being fought out in the world arena—matters that affect the welfare and happiness of everyone, musical artists and scientists perhaps more intimately than any—it is important that influential groups shall maintain by every means the freedom of discussion that marks the democratic system. To secure such freedom, the musician may well add his mite of support. For, in the perilous days before us, it is vital that art in the Western Hemisphere—almost the sole haven of free expression—shall never be "coördinated" to the whim of any dictator.

—o—

Sibelius and Two New York Critics

On the eve of a celebration to commemorate Sibelius' seventy-fifth birthday, a controversy broke out between the New York reviewers.

The immediate occasion was Virgil Thomson's donning of the toga of Herald-Tribune music critic. Mr. Thomson brought with him from two decades' sojourn on the Parisian Left Bank a vocabulary and outlook both original and somewhat alarming. Many idols have been heard crashing, or at least tottering, the morning after several of his columns saw print.

It is hardly possible in the space available here to labor at length the fact that even venerable musical mechanisms such as the New York Philharmonic and the Metropolitan Opera occasionally give performances under par. Many of the factors of a public hearing are unpredictable, rehearse them as you will. Conductors, too, vary in calibre. Witness the recent onslaughts on Toscanini's successor, Mr. Barbirolli. However, the exalted reputation of certain persons and institutions, and pleasant memories inevitably affecting the pundit in the critical gallery, cause him to shade his slams at such things on the apologetic side.

It may be heresy to say so, but the debutante suffers from the handicap of not having a long and glamorous association with musical annals. For if he or she flats or sharps, there is no restraining thought in the reviewer's mind, which interjects, "That was so beautifully done two years ago. It really can't be so very bad this time. My ear must be wrong." Or perhaps the well-intentioned scribe (particularly after a satisfactory and bountiful dinner) may be mellowed to the extent of saying *sotto voce* of the veteran, "I won't even mention it. Must be an off night."

Furthermore, it takes years of work—both actual excellence of performance, publicity, advertising, and much unselfish giving of self generally—to build up a really shining household reputation. The general result of a sort of critical cultural lag is that reputations, once built, in the musical world endure beyond the time when they probably ought to be less refulgent. No one will deny that there is a certain justice in this, for the great man or woman, perhaps at the most brilliant in youth or middle years, casts his greatest shadow on posterity.

The slightly anomalous situation, on the other hand, is that the newcomer has to be slightly better than good to make any lasting impression. The critical benefit of the doubt is generally given to the neophyte in the wrong direction, while the famous folk have to be a great deal worse than bad on any particular occasion to make their admirers feel that the farewell tour is just around the corner. This may not apply with such force to the composer, who has a certain charmed life that lives after him in his works, the best of which are more or less timeless. But he is generally less famous than he deserves to be in youth, and in all but the most golden cases, more so than is justified in his old age.

Cartoon by Farlow

"No, Madam, this television set De Luxe won't let you see what happens in your husband's office."

Now anyone knows that, as there are no simon-pure heroes or villains in real life, in musical endeavors there are no artists 100 per cent good or bad. Each is a mixture. Such a balanced weighing of the good and the less good should make up the report of a conscientious critic. Space and the deadline in American daily newspapers forbids much leisure to evaluate.

Returning to the Sibelius debate—a rather lopsided one as yet, the majority bends the knee piously. Olin Downes, in a recent review, thus hymns his muse:

"The sincerity, imagination, primeval directness of Sibelius' music again made its mark. The First Symphony got the big applause of the evening, which is not difficult to explain. True, this is the least mature of the symphonies. There are awkward turns and corners in it and derivations, immaturities of technic and style. Later on Sibelius wrote with more harmonic distinction. In the light of such symphonies as the Fourth, Sixth, Seventh, it seems astonishing that this early and romantic piece was ever difficult for an audience to understand.

"But in the first decade of this century it was wildly new. What is surprising today is that, notwithstanding its relative conventionality, it remains essentially such a great and moving creation. A new spirit is abroad in the orchestration, which, even here, speaks with the large voice of the early gods. The qualities which have given Sibelius the position of the leading symphonist of his day are clearly, unmistakably, imposingly present."

Mr. Thomson, however, writes:

"This reviewer also sat through another Sibelius symphony, listening attentively. The melodic material was everywhere of inferior quality; the harmonic substructure was at its best unobtrusive, at its worst corny. The scoring was accurate and surefire, not a cough in a car-load.

"The formal structure, such as there was, was a sort of smooth piecing together of oddments, not unlike what is known to the film-world as 'cutting.' As in a well cut film, occasions for compensating the essential jerkiness of the flow were exploited whenever they could be found; at those moments something took place not unlike the 'plugging' of a theme song.

"There is not space here, nor time tonight, to go into the Sibelius matter any further than this. Suffice it to say that for the present I stick to my opinion of last Friday, which was, if I may remind you, that I found Sibelius 'vulgar, self-indulgent and provincial.'"

The fine appraisal that the future music historian will make is probably between these extremes. So much is certain: a little balanced thinking about modern composers is badly needed.

VARIATIONS

By Leonard Liebling

Stephen Foster has been elected to representation in the Hall of Fame of New York University, and so becomes the first musician to win a place in the famous Colonnade on University Heights. He also was the only one chosen of 141 candidates proposed to the 110 electors at their latest conclave. The name of Foster originally came before them in 1930 when he received only seven votes. Five years later he was proposed again and won twenty-five votes. (The electors have made great strides in ten years!)

Foster rightfully belongs in that Hall, for he will be remembered and known and loved after most of the others there have long passed into oblivion. Whether or not Foster was a great musician—and assuredly he was not, according to the highest artistic standards—his songs have moved and do move Americans more than any sentimental music ever written by any of his compatriots. He had a peculiar genius for such songs and such lyrics, a genius made up compositely of sweetness, simplicity, sincerity and easy tunefulness. It is genius envied by many a composer rich in knowledge and highly skilled in technic.

✦ ✦ ✦

Let me make a Forecast For 1941:

January — Some musical refugees will land in America. Stokowski will do or say something to get on the front pages of the newspapers. Damrosch too. Olin Downes will praise Sibelius' music and the Boston Symphony Orchestra. There will be rumors that Toscanini is to resign conductorship of the NBC Orchestra, and that this is Flagstad's last season at the Metropolitan. Rachmaninoff and Kreisler will refuse to play on the radio. Someone will try to start an American Bayreuth or Salzburg.

February — Critics complain that the musical season is producing nothing novel or important. They anticipate the Wagner Cycle at the Metropolitan by writing novel articles on a novel subject—Wagner. Olin Downes will praise Sibelius' music and the Boston Symphony Orchestra. There will be benefit concerts at which the performing stars will receive more than the beneficiaries. Nothing will be done in Washington about establishing a Ministry of Fine Arts. Some musical refugees will land in America.

March—The Wagner Cycle will be running and the critics will discover that Flagstad and Melchior are great, that a certain orchestral A flat in Rheingold should be accented with more *spasshaftigkeit* by Leinsdorf, and that in the 1324th measure of the third act of Götterdämmerung he should have the viola section diminish their *Trugschluss*, as demanded by Wagner's own directions in the score. Stokowski will do or say something to get on the front pages of the newspapers. Damrosch too. Some musical refugees will land in America. The Metropolitan will end its New York season and the critics will write that Wagner, Verdi, Mozart and Puccini are good composers.

April—There will be rumors that several orchestras are to disband at the end of the season owing to the apathy of guarantors. Also rumors that this is Flagstad's last season at the Metropolitan. Olin Downes will praise Sibelius' music and the Boston Symphony Orchestra. Rachmaninoff and Kreisler will refuse to play on the radio. Nothing will be done in Washington about establishing a Ministry of Fine Arts. Someone will say that there should be an American Bayreuth or Salzburg. Some musical refugees will land in America. There will be report that Toscanini is to resign from conductorship of the NBC Orchestra. Stokowski will do or say something to get on the front pages of the newspapers. Damrosch too.

May—Music Festivals will kill what remains of the regular concert and opera business. Music teachers will count up their season's receipts and wish they were football coaches instead. The month of Sibelius' birthday. Olin Downes will write an article about him, and call him the Mozart of our day. Intensified rumors will float around that several orchestras are ready to disband owing to the apathy of guarantors. Flagstad will refuse to say whether this is her last season at the Metropolitan. Some musical refugees will land in America. Edward Johnson will sail for Europe and land wherever he can.

June—The voices of the music critics will be stilled and they will wish they were baseball writers instead. Stokowski and Damrosch find it impossible to get on the front pages of the newspapers during the outdoor sporting season. No one cares whether Toscanini and Flagstad resign or not. Olin Downes writes an article on Summer Music. Some musical refugees will land in America.

July—There will be al fresco concerts and operas, and also rain. Some of the performances will be all wet even when it does not rain. The Musical Courier will publish pictures of tonal personages in fishing, yachting, tennis, golf, hiking, croquet, riding, swimming, and hedge-trimming costumes. Some musical refugees will land in America.

August—Edward Johnson will cable from Europe that he has engaged a new soprano from Mozambique, and decided to revive Trovatore and Traviata next season. Olin Downes will go to the Berkshire Music Festival and write an article about it, including praise of Sibelius' music and the Boston Symphony Orchestra. Some musical refugees will land in America.

September—Impresarios will give out statements saying that the coming season will be the most brilliant in the musical annals of this country. Studios will reopen and announce that as their classes are filling fast, only a limited number of pupils can be accepted. Outdoor performances will get ready to move indoors. The list of orchestras to function in 1941-1942 will show that none has been disbanded. NBC will assure that Toscanini is to resume as its symphonic star. Some musical refugees will land in America.

October—Edward Johnson, returned from Europe, will inform the press that he has decided to revive also Aida and Faust, and that the carpet in the south hallway of the second tier at the Metropolitan has been newly stitched and brushed. Orchestras will rehearse, publish their programs, count the guarantee funds and start their concerts. Stokowski will begin to think what he should do or say to get on the front pages of the newspapers. Damrosch too. Some musical refugees will land in America. Rachmaninoff and Kreisler will refuse to play on the radio. It will be discovered that Flagstad has not resigned from the Metropolitan. Recitals commence, many debutants appear, and then most disappear. The critics write forecasts of the season, and predict that a great deal of Bach, Beethoven and Brahms will be played by orchestras and pianists.

November—The month of Mozart's birthday. Olin Downes will write an article about Mozart and call him the Sibelius of his time. The Metropolitan announces its full prospectus which will reveal the secret that Edward Johnson has been withholding so far—he is to revive also Lucia! The New York Philharmonic will publish its complete list of soloists, showing a vast array of new names including Heifetz, Kreisler, Rachmaninoff (both of whom refuse to play on the radio), Elman, Spalding and Menuhin. Stokowski decides to give out an interview regarding orchestral radio acoustics, so as to get on the front pages of the newspapers, and Damrosch, for the same purpose, tells reporters that he first conducted the New York Oratorio Society just 56 years ago. Some musical refugees will land in America. Rumors will start that this is Flagstad's last season at the Metropolitan, and that Toscanini is to resign conductorship of the NBC Orchestra.

December—The Metropolitan will open, and the newspapers will say that the premiere was auspicious and give a list of the Golden Horseshoe boxholders and what they wore. Olin Downes will write an article praising Sibelius' music and the Boston Symphony Orchestra. At Christmastide the radio stations will perform Christmas music and also jazz. Rachmaninoff and Kreisler will begin to wonder whether they really should play on the radio should another offer arrive. Stokowski and Damrosch meet and wink at each other. Some musical refugees will land in America.

✦ ✦ ✦

That loved Old Faithful of this department, J. P. F., starts the New Year with this: "What mad desire of once publicly silent musicians, causes them now to lust for speechmaking on the air or on the platform? When listening to them, one feels like echoing the line in the old joke, 'For God's sake, sing!'—or play, or compose, or conduct, as the case might be. Why don't musicians leave the talking to those who know how to do it, and especially to those who do it entertainingly? The most painful of the speaking musicians are the ones who think they are amusing, or 'folksy.' All of them are about as funny as a crutch, and as 'folksy' as a church minister trying to be chummy with children. The only one of the orating musicians whom I can stand at all is Deem Taylor, who gives a good imitation of being natural, but even with him, I'd rather hear his 'Looking Glass' Suite, than his words about other music."

✦ ✦ ✦

The most sensible musical remark of the month: Julius Bloom's (associate director of the Brooklyn Academy of Music) that "Encores should be printed in the programs as an integral part of the concerts. Why not? Everyone knows they'll be played."

Encores always are selected and practised by the performers in advance. Singers, fiddlers and cellists carry the encore accompaniments to their recitals. And when you see a pianist getting ready for his encore by hesitatingly rubbing his hands and gazing questioningly at the ceiling or the keyboard before he starts, you may correctly put him down as shamming. He knows when he steps on the stage exactly what he is going to play as an added number.

By mere coincidence just after writing the foregoing words, the following letter reaches me:

Brooklyn, N. Y.
December 22, 1940.

DEAR VARIATIONS:

Quite often you made mention of the inevitable "Encore" group and of the coyness with which those numbers are often given. For a number of years I've also thought along those lines and figured that it was about time for someone to act sensibly about the whole matter. I know and the audience knows that there are going to be encores—so, if you will note the enclosed proof-sheet of my forthcoming Town Hall concert program, you will see listed a "Post Program Group."

Time marches on musically, and I hope another hypocrisy goes into limbo. Encores have always been the most delightful part of most programs, so why can't we concert-givers renounce the bunk surrounding this group and present it in an honest fashion?

Most sincerely,
JOHANN SINGER.

Mr. Singer's recital is at Town Hall, March 1, with one Beethoven and two Mozart sonatas, Bach's Chromatic Fantasy and Fugue, and shorter pieces by Joseph Wagner, Charles Haubiel, John B. Goss,

Liszt and Liszt-Busoni. Underneath that list, the recitalist appends this:

POST PROGRAM GROUP CHOSEN FROM

6th Hungarian Rhapsody	Liszt
Moonlight Sonata	Beethoven
Moment Musical	Schubert
Waltzes	Chopin
Ritual Fire Dance	De Falla
Etudes	Chopin

◆ ◆ ◆

Herbert Peyser, erudite music scribe, was rummaging through old New York newspaper files on a research mission when he ran across a fascinating item in the Times of May 3, 1891. He kindly submits it for this page, and is warmly thanked herewith:

"A correspondent of the Musical Courier writes that Josef Hofmann has made great strides since his retirement from the virtuoso business.

"He appeared lately at an entirely private invitation concert at the Berlin Konzerthaus when he conducted his new orchestral composition, viz., a very melodious and beautifully conceived as well as finely-worked-out 'Romanza.' The youth displayed great firmness as a conductor, together with fine taste in phrasing and general conception.

"It is a genuine delight to learn this. It is proof that the high opinion of the boy's gifts expressed in this journal when he appeared here, was not an error. We confidently expect that Josef's future will be one of honorable success as a composer and probably as a conductor."

Peyser asks this editor: "Had you known that Hofmann conducted in his younger days—even as much as a 'Romanza' "?

Frankly speaking, Herbert, no.

◆ ◆ ◆

At the party given for Lily Pons by William Matheus Sullivan following her debut in La Fille du Regiment, Armand Tokatyan, the Metropolitan tenor, told me about being telephoned to at 10 a.m. to substitute in Madame Butterfly for the indisposed Charles Kullman, scheduled to sing at the 2 p.m. matinée. The telephoner asked Tokatyan, "Shall we send you a maestro to go over the score with you?" That young but veteran tenor answered: "It's unnecessary. If I don't know the role of Pinkerton now, I won't know it by two o'clock either."

◆ ◆ ◆

M. B. H. writes: "Dr. Tracy J. Putnam (of Columbia University), authority in the treatment of epilepsy, says that such seizures might be the result of playing wind instruments, causing hyperventilation from violent exertion.' So there is punishment in prospect, after all, for those performers on the saxophone."

◆ ◆ ◆

Cynicus—"I heard Tchaikovsky's Seventh Symphony last night."

Musicus—"What do you mean Tchaikovsky's Seventh? He wrote only six."

Cynicus—"Well, I mean I heard Sibelius' Second."

◆ ◆ ◆

May Johnson furnishes Variations with a clipping from the Chicago Tribune, as follows:

"Sign on a West side church in Chicago: 'DO YOU KNOW WHAT HELL IS? COME IN AND HEAR OUR ORGANIST PLAY.' "

◆ ◆ ◆

I am under diplomatic secrecy not to tell who said, "It is easier to get singers into the Metropolitan than to get them out."

◆ ◆ ◆

Should certain pianists be called "painists"? Don't all answer at once.

◆ ◆ ◆

Only two States in our Union have no symphony orchestras—Mississippi and Nevada. As it were, the Maine and Vermont of American music.

From Baltimore comes word that John Charles Thomas, who came ultimately to the Metropolitan from that city, takes nothing for granted as was shown at the opening night of H.M.S. Pinafore in which the baritone was guest artist. Thomas was called to the stage between acts to receive a model of the good ship on which he was temporarily sailing. Eugene Martinet made the presentation and John Charles, after expressing his thanks, added: "And I get paid for this, too."

Whereupon some member of the chorus audibly commented:

"Maybe."

"Maybe, my eye," J. C. retorted, "I've got it right here in my pocket."

Before quitting the stage, he asked the audience whether "Blossom Time was O.K. for next year" and their response indicated that the score will be sung.

• • •

At least one loyal Hollander wants the war to end speedily because of purely personal reasons. He wants to hear the Metropolitan Opera broadcasts, especially when Gladys Swarthout sings and also desires to be able to import more of her recordings.

Writing to the Metropolitan Opera prima donna, Leo Riemens of The Hague expressed regret at being unable to hear her on the radio this winter "because we are not allowed to tune in to overseas programs."

"Being a law abiding citizen one obeys such a restriction, which is one more reason why one hopes for the war to end before the Metropolitan season is over," he wrote. "American films have disappeared here too, so that I shall not be able to see you either. However, I have four of your records, so that I can listen to your voice now and then. I consider myself lucky indeed, because possibly I am the only person on the Continent who has your Carmen in my collection because I have every famous Carmen who ever recorded—Marie de l'Isle, Calve, Delna, Farrar, Sylva, Cavalieri. I perceive there is a whole set of four new records by you. There is no chance of my getting them as there is no parcel post to and from America. The knowledge that these records are in the offing is why I am hoping all the more urgently for the war to end as speedily as possible."

• • •

The Yuletide spirit was reflected at the Christmas Eve party which Ish-Ti-Opi gave at his New York studio in honor of his sister, Princess Bunatima Locke. The Princess, a charming vision and gracious young lady, is teacher of dramatic arts in her native Oklahoma. She was given her title by the five civilized Indian tribes of that state. Sharing honors at the convivial gathering of colleagues from the artistic world was the house guest of Ish-Ti-Opi, Louis Murch, pianist from Canada. While in New York for the holidays the Princess is the guest of Mrs. Strongman Miller.

• • •

Dorothy Crawford, touring in her Original Character Sketches, appeared recently at the Mercersburg, Penna., Academy. Among those in the audience was the minister of a local church, who was so impressed by her sketch concerning a German-American family meeting conditions in the United States today that he made Miss Crawford and her "impression" the subject of his sermon the following Sunday.

• • •

Simon hopes your New Year's resolutions really take this year!

NEW YORK CONCERTS

A—afternoon; E—evening.

Thursday, Jan. 2
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, Jan. 3
Philharmonic-Symphony Society, Carnegie Hall (A)
Muriel Kerr, pianist, Town Hall (E)
Marian Anderson, contralto, Carnegie Hall (E)

Saturday, Jan. 4
Jerome Rappaport, pianist, Town Hall (E)
Philharmonic-Symphony Soc., Carnegie Hall (E)

Sunday, Jan. 5
Ethel Bartlett-Rae Robertson, duo-pianists, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Virginia G. Shuey, pianist, Steinway Hall (A)
David Sackson, violinist, Town Hall 5:30
New Friends of Music Orchestra, Carnegie Hall 5:30
Miksa Merson, pianist, Town Hall (E)
New York City Symphony Orchestra, Carnegie Hall (E)

Monday, Jan. 6
Efrem Zimbalist, violinist, Carnegie Hall (E)
Arthur Whittemore-Jack Lowe, duo-pianists, Town Hall (E)

Tuesday, Jan. 7
Philadelphia Orchestra, Carnegie Hall (E)
Alexander Kipnis, basso, Town Hall (E)

Wednesday, Jan. 8
Dorothy Maynor, soprano, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)
Jessica Reese, soprano, Shirley Edwards, contralto, Carnegie Chamber Hall (E)

Thursday, Jan. 9
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, Jan. 10
Philharmonic-Symphony Society, Carnegie Hall (A)
Reginald Stewart, pianist, Town Hall (E)
Mischa Elman, violinist, Carnegie Hall (E)
Myvanway Evans, songs, Carnegie Chamber Hall (E)

Saturday, Jan. 11
Philharmonic-Symphony Society (Young People's Concert), Carnegie Hall (M)
Dalies Frantz, pianist, Town Hall (A)
Boston Symphony Orchestra, Carnegie Hall (A)
Susanne Freil, soprano, Carnegie Chamber Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, Jan. 12
Philharmonic-Symphony Society, Carnegie Hall (A)
Lea Karina, soprano, Town Hall (A)
Hannah Little, soprano, Steinway Hall (A)
New Friends of Music (Metropolitan Trio), Town Hall 5:30
Anne Jamison, soprano, Town Hall (E)
New York City Symphony Orchestra, Carnegie Hall (E)

Monday, Jan 13
Philharmonic-Symphony Society (Young People's Concert), Town Hall (A)
Bach Circle, Town Hall (E)
National Orchestral Association, Carnegie Hall (E)

Tuesday, Jan. 14
Erica Morini, violinist, Town Hall (E)
Kurt Engel, pianist, Carnegie Chamber Hall (E)

Wednesday, Jan. 15
Ella Flesch, soprano, Town Hall (E)
Zadel Skolovsky, pianist, Carnegie Hall (E)

Thursday, Jan. 16
Philharmonic-Symphony Society, Carnegie Hall (E)
Robert Malone Musicale, Carnegie Chamber Hall (E)

Friday, Jan. 17
Philharmonic-Symphony Society, Carnegie Hall (A)
Women's Orchestra of New York, Carnegie Chamber Hall (E)

Saturday, Jan. 18
Kenneth Spencer, bass, Town Hall (A)
Ruth Soskind, pianist, Carnegie Chamber Hall (E)
Pina La Corte, soprano, Town Hall (E)

Sunday, Jan. 19
Philharmonic-Symphony Society, Carnegie Hall (A)
Ishbel Mutch, soprano, Town Hall (A)
New Friends of Music (Mack Harrell, baritone, Busch Quartet), Town Hall, 5:30
Anje Belmonte, baritone, Town Hall (E)
New York City WPA Orchestra, Carnegie Hall, (E)

Monday, Jan. 20
Kolisch Quartet, Town Hall (E)
Shura Cherkassky, pianist, Carnegie Hall (E)
Orchestrette Classique, Carnegie Chamber Hall (E)

Tuesday, Jan. 21
Harry Cykman, violinist, Town Hall (A)
Hilda Ohlin, soprano, Town Hall (E)
Angelo Reyes, violinist, Carnegie Hall (E)

Wednesday, Jan. 22
Douglas Johnson, pianist, Town Hall (A)
Igor Gorin, baritone, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Thursday, Jan. 23
Louis Bailly, violist; Genia Robinor, pianist, Carnegie Chamber Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, Jan. 24
Philharmonic-Symphony Society, Carnegie Hall (A)
Miriam Solovieff, violinist, Town Hall (E)
Consuelo Brown, pianist, Carnegie Chamber Hall (E)
Golden Hill Chorus, Carnegie Hall (E)

Saturday, Jan. 25
National Orchestral Association, Carnegie Hall (A)
Chorus of the New York Institute for the Blind, with Lauritz Melchior, tenor, Town Hall (E)

Sunday, Jan. 26
Janet Hecht-Bush, contralto, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Herta Glaz, soprano, Busch Quartet), Town Hall 5:30
Mary Louice Paff, pianist, Antony Doschek, violinist, Town Hall (E)
New York City WPA Orchestra, Carnegie Hall (E)

Monday, Jan. 27
Yehudi Menuhin, violinist, Carnegie Hall (E)
Arthur Loesser-Beryl Rubinstein, duo-pianists, Town Hall (E)

Tuesday, Jan. 28
Philadelphia Orchestra, Carnegie Hall (E)
Saidenberg Little Symphony, Town Hall (E)
Gertrude Janssen, soprano, Carnegie Chamber Hall (E)

Wednesday, Jan. 29
Margit Bokor, soprano, Town Hall (E)

Thursday, Jan. 30
Philharmonic-Symphony Society, Carnegie Hall (E)

Are Radio and Records Valuable to Music?

Additional opinions on this mooted point are printed from representatives of all fields of music in response to the following question submitted by Musical Courier:

"Is reproduced music—radio and phonograph music —beneficial or otherwise to the cause of music?

More letters will be published in our next issue.

Those whose comments appeared in the Dec. 15 issue were Fabien Sevitzky, Queena Mario, Solon Alberti, Ernest Carter, Hugo Kortschak, Beryl Rubinstein, Arthur M. See, Oscar Wagner, Gregor Piatigorsky, Russel Wragg and Violette and Helene Coffer-Chantal.

Jean Dickenson

Soprano

I think all music especially if it is good music—whether reproduced or direct—is of value and distinctly beneficial. I think the more music reaches people the better it is—and very often the finest can reach people only through recordings—so I believe it a very good thing—I believe radio has been a wonderful medium for educating people musically. As proof of this, I have received hundreds of letters saying how the writers have begun listening to better music on the air—and how their taste for it has grown with the opportunity of hearing it.

Pietro A. Yon

Composer, Organist

Reproduced music via broadcast, direct or indirect (records), is of great value to music educationally and commercially. Its influence is tremendous, hence the necessity of restricting, as far as possible, such broadcasts to wholesome compositions. Needless to say that "tinpan alley" music and commonplace music are always degrading. Phonographs likewise are of value as aids to study, analysis and artistic appreciation thru cultural advancement. I wish some of the inspiring music in our churches might be reproduced for the benefit of those who may be unacquainted with it, as well as some of the noble organ works which the public rarely gets a chance to hear.

Benjamin Britten

Composer

The mechanical reproduction of music is potentially beneficial—that is, provided that simplified versions of the classics, appreciation talks, and all such "Easy Approaches to Music" are avoided; the only way to appreciate music is to listen to it in its most appropriate form, i.e., that which the composer chose for it. The radio has the obvious advantage of cheapness over the phonograph, but with the phonograph, the necessary physical effort involved in changing records (as well as the mental one of choosing) does to some small extent counteract the greatest danger in all reproduced music, a passive and casual attitude of mind on the part of the listener.

Elisabeth Schumann

Soprano

I should like to give a positive answer with many important reservations.

In so far as reproduced music takes the place of original music at times and in circumstances when the original is not accessible, whether for technical or economic reasons, reproduced music is certainly filling an important gap in the life of individuals or communities. The various aspects of this role have so often been expounded that there seems to be hardly any necessity to elaborate on it.

I would however caution all those whose duty it is to promote the cause of good music that parallel with the good effect of reproduced music made available to the masses, goes decline of active participation.

The effect of reproduced music is in many ways levelling, many are those who get a musical education by listening and are often led from listening to records and the radio to become members of concert and opera audiences, but many are those who neglect making music themselves because second hand music is generally easily accessible.

If the policy making agencies of the radio and record industries would thoroughly realize that good music can only strive by strengthening the same kind of original musical culture which has existed before the advent of the technical age they would use the technical setup at their disposal to promote the renaissance of chamber music.

David Mannes

Co-Director, Mannes Music School

I would say that undoubtedly musical interest has been enormously stimulated by reproduced music, not only because these reproductions reach endless thousands who have never had music as a natural part of their lives, either as listener or performer, and also because of their ability to hear a composition repeatedly and become truly familiar with it.

There is, however, a detrimental side —the possible discouragement of making music one's self. Participation is an important factor in the real understanding of music, just as playing baseball makes one an infinitely more intelligent appreciator of the professional baseball games.

The best experience to enable one to listen with real understanding to an artist's contribution is only to train one's ear but to enter into the inner sanctum of music through personal participation, by playing in chamber music groups, in orchestras, singing in choruses, or becoming familiar with the finest instrumental literature.

AIDING BRITISH CAUSE: MARJORIE LAWRENCE AND PADEREWSKI.

The Metropolitan Opera soprano greets the veteran Polish pianist and statesman, who received tickets from Miss Lawrence for her concert in aid of Britain at Carnegie Hall, New York, Dec. 13. (Story on page 11)

Henry Cowell

Composer, Pianist

The cause of music is aided by reproduced music, which enables the hearing of good as well as poor music by so many who otherwise would never know good music but only poor. The standard of good performance is also raised through these hearings. Broadcast music does less for the "cause" than phonograph music, because the latter represents a choice, while the average radio user, who hears good music only because he forgets or is too lazy to turn the dial away after the popular program to which he tuned is over, gets good and bad music one after the other all more or less jumbled; and most people talk and pay virtually no attention while radio is on, while the very effort needed to put on a record means that it will probably receive better attention.

The cause of music, as an art, must be separated from the idea of benefit to the music profession, however. The greatly increased interest in good music on the part of large masses of people has not yet resulted in an increase in employment of professional musicians. There can be no question but that radio has thrown thousands of musicians who used to play in cafes, etc., out of work. The few who play for radio are extremely well paid; their brother-professionals can find no work. Speaking as a composer, I find that the performance fees, given so reluctantly by the radio for right to broadcast copyrighted works, still does not anywhere near balance the loss in sales of printed copies to the sort of amateurs who used to try things over on their piano, but who now turn on the radio or recording instead.

Daniel Gregory Mason

Composer and Professor of Music, Columbia University

Many people formerly indifferent to music have come to it, I feel sure, through

(*Please turn to page* 24)

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Schönberg Violin Concerto Premiered under Stokowski

Krasner Is Soloist in Philadelphia Performance—Local Opera Company Heard in Boheme and Lucia—Ancient Instruments Society Festival Held

PHILADELPHIA.—Leopold Stokowski closed his three week stay in Philadelphia with the conducting of the Philadelphia Orchestra concerts on Dec. 6 and 7. The feature was the world premiere of the Schönberg concerto for violin and orchestra, played by Louis Krasner.

Although modern in the most ultra meaning, it aroused in this listener a far less violent reaction than many other recent scores. There was virtually no percussion and very little brass used, making for a rather light tone. There was no recognizable melody, only apparent atonal writing for strings, or wind instruments. The score is in three movements, Poco Allegro, Andante Grazioso, and Finale-Allegro. Mr. Krasner was loudly applauded for his almost impossible feat of playing the solo part.

The Sibelius Symphony No. 7, Wagner's Prelude and Love-Death from Tristan und Isolde and Stokowski's transcription of Moussorgsky's Night on Bare Mountain were given magnificent readings. Mr. Stokowski said in farewell that he hoped to be back next year, "God, and the Board of Directors willing." He was given an ovation.

Robeson with Orchestra

The Philadelphia Orchestra concerts of Dec. 13, 14, and 16 marked the return of Eugene Ormandy to the podium, to a cordial reception. Paul Robeson was soloist with the orchestra in Lawd Jesus, Heah My Prayer from Gruenberg's Emperor Jones, sung beautifully, with perfect diction and excellent intonation. His second group consisted of the Death Scene and Varlaam's Ballad from Moussorgsky's Boris Godounoff. These too were superbly done, and aroused the audience to such a pitch of excitement that Mr. Robeson sang two encores, Water Boy, and Scandalize My Name. Mr. Ormandy gave the soloist excellent support with the orchestra, and also scored in his conducting of Strauss' Don Juan, and the Second Symphony of Brahms.

Ancient Instruments Society Holds Festival

The thirteenth annual festival of the American Society of the Ancient Instruments was held at the Ritz Carlton Hotel, on Dec. 4 and 5. Ben Stad is the founder and director of the Society, of which the performing members are Jo Brodo, pardessus de viole; Ben Stad, viole d'amour; Josef Smit, viole de gambe; Maurice Stad, basse de viole; and Flora Stad, harpsichord. The violes are authentic ones of the eighteenth century. Each of the three concerts was opened by the Renaissance Singers, under the direction of James Fleetwood, singing a chorale. The tone quality and balance of this small group was excellent.

For the concert of Dec. 4, the soloists were Elizabeth Wysor, contralto, who sang works of Purcell, Morley, Boyce, and Buxtehude, with a fine feeling for these older types of songs; Julea Stad played a concerto by Dittersdorf on the harpsichord, showing great skill and facility. The numbers by the regular string group were by Telemann, Mouret, Lully, Scarlatti, Sammartini, and an unknown composer.

Part of the matinee concert next day was devoted to music found in the Library of Congress, by Maschera, Simpson, Kerll and others. Those represented later were Frescobaldi, Corelli, Vivaldi, and two unknown composers. This old music is particularly delightful when played by so uniquely fine a group.

A feature of the closing concert, the same evening, was the work of William Kincaid, first flutist of the Philadelphia Orchestra, in a Suite by Telemann, finely accompanied by the society, augmented by Florence Rosensweig playing the pardessus de viole and Thomas Elmer, the bassette. Mr. Kincaid's work was superb, and he was given a great ovation. Josef Smit, member of the regular group, was soloist in a sonata in G major by Marcello, with Mrs. Stad at the harpsichord. Other works by Scarlatti, Bach, Hasse, and Purcell were finely played by the group. Albert Tipton, flutist of the Philadelphia Orchestra, was an assisting artist in some of the numbers. The festival closed with an outstanding performance of Bach's Brandenburg Concerto No. 4, using all the instrumentalists, and with the solo parts played by Messrs. Brodo, Kincaid, and Tipton. Prominent men and women from Philadelphia and its environs sponsor and support this festival.

Philadelphians were privileged to hear Sergei Rachmaninoff, in recital, as the third attraction in Emma Feldman's All Star Concert Series. Mr. Rachmaninoff was in fine form. The Bach-Liszt organ prelude and fugue in A minor, and the Beethoven Appassionata sonata were high spots in a program that held his listeners until the close, when enthusiasm was loudly manifested. Numerous encores failed to satisfy the audience, which stayed in the hope of still another.

Boheme and Lucia by Local Organizations

The Philadelphia Opera Company (C. David Hocker, general manager, Sylvan Levin, music director, and Hans Wohlmuth, stage director), gave one of the best performances of Puccini's La Boheme, in Italian, that has been seen here in a long time. It was convincing both musically and dramatically. The voices were all good and well chosen for the parts. The principals, Barbara Thorne as Mimi, Mario Berini as Rodolfo, did fine vocal and dramatic work. Frances Greer as Musetta was sufficiently sprightly but did not overdo the part. Howard Vanderburg, Luke Matz, and Carlos Alexander as Marcello, Colline and Schaunard, respectively, were equally good. Others in the cast were David Brooks, Robert Gay, Edward Nyborg, and Charles Jones. Mr. Levin did a magnificent piece of conducting and was roundly applauded. Dr. Wohlmuth had evolved scenery thoroughly in keeping and yet with an element of novelty.

The Philadelphia La Scala Opera Company (Francesco Belosi, general manager, Giuseppe Bamboschek, conductor, and Benjamin Altieri, stage director) presented Lucia Di Lammermoor on Dec. 12, before an enthusiastic audience. Hilda Reggiani, as Lucia, sang the difficult coloratura part with skill and excellent intonation. Bruno Landi, as Edgardo, also sang beautifully and showed considerable dramatic ability. Nino Ruisi, as Raimondo, revealed a voice of great depth and resonance. Carlos Ramirez, as Lord Enrico Ashton, acquitted himself creditably, vocally and dramatically. Costanzo Sorvino, as Lord Arturo, and Pierino Salvucci, as Normanno, were satisfactory in the smaller parts.

The orchestra of the New Center of Music, conducted by Joseph Levine, gave its second concert in Town Hall on Dec. 15, showing an improvement even over its first concert, in ensemble. The soloists were Jeanne Behrend, pianist, and Alvin Rudnitzky, concertmaster. Both played Mozart. Miss Behrend gave a sensitive, beautifully clear reading of the "Coronation" concerto, the cadenzas being her own, in the Mozart style and yet individual. Mr. Rudnitzky played a Divertimento in D major, giving a superb performance, especially of the slow movement. Mr. Levine conducted throughout with skill, authority, and full knowledge of the scores. Handel's Water Music, an Adagio for strings by Lekeu, and three songs by Ravel, in Mr. Levine's transcriptions completed the program. The audience was loud in its acclaim for soloists and conductor.

Guild Singers Appear

The Guild Singers, Isadore Freed, conductor, gave another of their rare and excellent concerts in the Academy of Music Foyer, on Dec. 4, singing music of the late Renaissance, of Russia, and the Americas. Alyce Bianco was the fine accompanist, and David Reisberg provided the percussion.

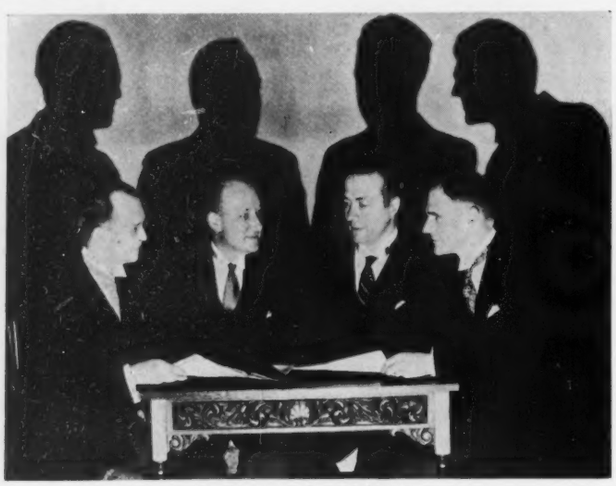
Ralph Berkowitz and Vladimir Sokoloff gave one of their recitals of original compositions written for four hands at one piano in Casimir Hall at the Curtis Institute of Music, on Dec. 18, including compositions by Mozart, Schubert, Poulenc, Hindemith, Brahms, Bizet and Casella. The artistry of these two young pianists was again demonstrated.

M. M. C.

Ishbel Mutch in Tenafly Recital

TENAFLY, N. J.—Ishbel Mutch, soprano, delighted members of the Tenafly Musical Society when she appeared in recital at the home of Mme. Nana Genovese-Gazzale, president, on Nov. 29. Miss Mutch sang both lyric and coloratura numbers. Walter Golde, noted coach-accompanist, was accompanist and also guest of honor.

N. V.



THE IONIAN SINGERS,

male voice ensemble, include on their tour this season appearances in New York, Pennsylvania, New Hampshire, Ohio, Michigan, Indiana, Louisiana, Oklahoma, Kansas, Virginia, and several Canadian provinces.

Is Reproduced Music of Material Value?

(*Continued from page 23*)

broadcasts and records. One of my best students at Columbia, for instance, tells me that a well-known radio hour aroused his first interest in music, of which he is now an enthusiastic devotee, and a most intelligent one. No doubt a frightful amount of trash is circulated by cheap records, and even more by broadcasts, owing to the commercialism of our radio methods, leading directly to a wholesale debasement of taste. Nevertheless I believe we must still credit the inventions themselves, when rightly used, more than we debit them. It is to be borne in mind that familiarity breeds contempt only for what is trivial, cheap, and empty—but lifelong joy in the great music of the world.

Enzo Pascarella

Director, Southern California Institute of Music

I believe that broadcast and phonograph music is of great help, not only to the average listener—but to the concert-goer, the artist, the teacher, the student and composer. There are thousands of children today who are being constantly educated by symphonic and operatic music of a very high standard as well as many good programs on music appreciation—while the professional musicians have a greater opportunity in keeping abreast with the best that the world offers in music. I think that broadcasted symphonic and operatic music is serving also in stimulating greater enthusiasm for good music in the smaller cities whose communities are becoming ever more music conscious and feel the need of organizing their own local symphony orchestras as well as small opera companies and recitals.

Edgar Schofield

Baritone, Voice Teacher

I think, by all means, reproduced music has been beneficial to the cause of music. It is, however, in the nature of a mixed blessing. The greatest good for the greatest number (re our democratic formula) is gradually evolving. In other words, we are by these means developing bigger and better audiences. Eventually this should increase our knowledge of music and the desire to study it, thereby helping the teacher and to increase the demand for performers of higher quality.

On the journey to this end, many mistakes naturally have been and will be made. The need of adjustment has been great. Certain activities which have not met this change have consequently suffered. In short, we are on our way musically in America, and if we don't hit too many blind alleys we should reach, nationally, artistically and commercially, our goal.

Charlotte Boerner

Soprano

Recently I heard a small boy on the street whistling Beethoven's Leonore Overture No. III. He didn't know what music this was, never was in a concert. His father, a WPA worker, has a radio and the family tunes in on classic music. The average listener, without musical background, gets unconsciously more and more music minded from hearing good music on the air. Later he gets curious to see the singers and conductors, who produce this beautiful music and he comes to the opera and concert halls. It won't take long and he will buy the records of his favorite artists.

I See That

Suzanne Sten, mezzo-soprano of the Chicago Opera Company, was soloist at a recent meeting of the Chicago chapter of ORT in honor of Mrs. F. D. Roosevelt. She also appeared at the annual opera night of the Covenant Club of Illinois.

* * *

Mildred Dilling, harpist, following engagements on the Pacific Coast, will appear in Clovis, N. M., on Feb. 7.

* * *

Randolph Hokanson, pianist, appears in Mitchell, S. D., on March 17.

* * *

Among recent Canadian engagements of Marcel Hubert, cellist, was an appearance in Drummondville, Que., on Dec. 5.

* * *

Ernest McChesney, tenor, has added a Feb. 14 engagement in Shamokin, Penna., to his schedule for that month.

* * *

The Primrose Quartet appeared in Buffalo, N. Y., on Dec. 9 under the auspices of the Buffalo Chamber Music Society.

John Barnett conducted the Dec. 4 concert of the New York Civic Orchestra at the American Museum, New York, presenting chiefly modern works.

* * *

Susan Boice's recent Musical Tea featured Vivian Block, Dorothy Wythe, sopranos; John Spring, tenor, and Remo Cortese, composer, whose songs were sung by Howard George, and Gustave Ferrari. Grace Bush was guest in her own songs and poems.

* * *

Joseph Bonnet gave an organ recital, under the auspices of the A. G. O., management of Bernard R. LaBerge, at St. Thomas' Church, New York, Dec. 9, performing works by 16th Century composers as well as Widor, Vierne and himself.

* * *

Elsie Anderson, soprano, will be soloist with the Bell Chorus of New York and the Bronx Choral Society in performances of Messiah. On Dec. 22 she was heard with the Bronx Choral Society in excerpts from Messiah over WBNX.

* * *

Carola Muller, 10-year-old violinist, pupil of I. Miserendino, will make her debut in the New Year performing works of Corelli, Bach, Beethoven and Mendelssohn.

* * *

Carmela Ippolito, violinist, presented works of Tartini, Rachmaninoff and Scarlatescu over WNYC on Dec. 21 in the Sigma Alpha Iota series sponsored by the New York headquarters of the fraternity. Vincent de Sola was the accompanist.

* * *

Louise Meiszner, young St. Louis pianist, who studied at the Franz Liszt Academy in Budapest and who has been heard with orchestras and in concert both in Europe and this country, is now fulfilling a tour booked for her by the Lucius Pryor Concert Service. She has appeared at the Nebraska State Teachers College, with the Kearney, Neb., Symphony Orchestra, and at the Morning Musicale in Omaha.

* * *

Louise Arnoux and the Young Singers of the French Folk Lore Society gave a French Christmas program over WNYC on Dec. 10.

KENNETH SPENCER,
bass, gives a Town Hall, New York, recital on the afternoon of Jan. 18. Last month he was heard at the Town Hall Club and the Uptown Gallery and also was guest narrator with the Southernaires on their Christmas program.

Photo by Suse Byk

MAURICE ABRAVANEL,
conductor, will direct the music for Lady in The Dark, starring Gertrude Lawrence and with score by Kurt Weill Mr. Abravanel directed operas of the French and Italian repertoire during the Chicago Opera season.

Georges Miquelle, cellist, will be one of the performers in the Brahms Double Concerto with the Detroit Symphony Orchestra on Jan. 9, George Szell directing. Later Mr. Miquelle will give the Detroit premiere of the Bartok Rhapsody for cello with the composer at the piano.

* * *

Romano Romani, voice teacher, has returned to New York from the MGM Studios in Hollywood, and has opened studios for coaching and vocal instruction.

* * *

Richard Munroe, baritone, a protege of the Haarlem Philharmonic Society for eight years, makes his Town Hall, New York, debut on Feb. 11. For the past two summers he has been studying in California.

* * *

Daniel Ericourt, pianist, has just completed a tour of Canada. During the spring he will be heard in California and on the Pacific Coast.

* * *

Aleksandr Helmann will be soloist in a Brahms piano concerto with the National Orchestral Association in Carnegie Hall, New York, Jan. 25.

Institute Orchestra Heard Under Willeke's Baton

Under the direction of Willem Willeke, the orchestra of the Institute of Musical Art of the Juilliard School presented a concert on Dec. 18. The program included Tchaikovsky's Fifth Symphony and works of Massenet, Mendelssohn and Bloch.

On the afternoon of Dec. 12 students from the piano class of Carl M. Roeder gave a recital. Participants were Lulu Vretos, Clara Cash, Jack Seaman, Miriam Woronoff and Lewis Hamvas.

The following afternoon a students' recital was presented by Margarette Price, Marjorie Mitchell, Jean Rosenblum and Ruth Goloven, pianists, and Wallace Shapiro, clarinetist.

In addition to a broadcast over WOR on Dec. 19, sixty voices from the chorus of the Institute, directed by Igor Buketoff, gave a concert for patients of Bellevue Hospital on Dec. 18.

The preparatory department held its Christmas program on Dec. 21. The orchestra was directed by Louis J. Bostelmann and the choral group by Belle Julie Soudant. Children participated from classes in eurythmics, piano, violin and from the creative art group of Mary Louise Sims.

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HOLLYWOOD

Midseason Activities of West Coast Musicians in Films, Radio and Concert

(Continued from page 6)

collect for the fourth Sunday after Easter, Grant Unto Thy People.

Her monthly students' round table on Dec. 14 was a Christmas Party, as well as a long and interestingly performed piano program with Sylvia Gaal, Edward Earle, Ruth Karleen Saxton, Eleanor Kemble, Dorothy Croce, Dorothy Barrett, Mary Braunschweiler, Doris Head, Joyce Ankenbrandt, Evelyn Gross, Patsy McCarthy, Dolly Berger, Charles Barrett, Mary K. Beecher, Robert Hudson, Patty Lee Dear and Aline Dickey participating.

* * *

A two-piano team of exceptional promise, Para Belle Simmons and Enid Ruth Moffitt, emerged from the Vernon Spencer Studio with an effective program on Dec. 7. An interesting program group consisted of five well contrasted waltzes by Paganucci, Chopin, Brahms, Arensky and Von Wilm. The two young artists showed lovely tone and excellent ensemble.

Mia Elmer, another Spencer artist-student, won plaudits in a Behymer matinee concert on Dec. 12.

* * *

Irene Brayton, from the Abby De Avirett Studios, played a public school concert in Long Beach on Dec. 11. Interpretative problems and mutual criticism within the student group are a feature of De Avirett's fortnightly studio recitals.

* * *

Elsa Herbst has selected arias from The Marriage of Figaro and The Abduction from the Seraglio and the song, The Violet, for her solo selections on the Mozart Festival in February.

* * *

Arthur Carr resumes his tour with Anne Jamison following the holidays, which he devoted largely to composition. His own piano solo, Celtic Rondo, has been the focus of interest in his solo groups.

* * *

Greta Rubio, mezzo-soprano from the Berneice Briggs studio in San Diego, is on tour with Romance of Old Mexico, singing unusual songs based on Yaqui and Mexican Indian melodies.

* * *

Sarah Gurowitz was soloist at the Los Angeles City College on Dec. 2, playing the Mendelssohn G-minor Concerto with her teacher, Niel McKie at a second piano.

* * *

The Whittier College Community Symphony Orchestra under the direction of Ruth Haroldson, gave its first concert of the season on Dec. 15, with Genevieve Townsend Jaissle, pianist, and Marcia Francis, cellist, as soloists.

* * *

Elizabeth Simpson of Berkeley is finding her daily mail has assumed practically Christmas proportions since the publication of her book, Basic Pianoforte Technique.

* * *

Edith Knox has constructed a hall especially adapted for intimate recitals and chamber music concerts at her Hollywood studio, and intends to inaugurate a series of chamber music events in addition to her regular student recitals. It will house the fine pipe organ left by her late brother, John Knox, tenor.

* * *

The Compinsky Trio has begun a series of Sunday night chamber music concerts at the Hollywood Knickerbocker Hotel.

* * *

Lola Gwin Smale has accepted the appointment of music chairman of the southwestern territory (California, Nevada, Colorado, Arizona, New Mexico and Utah) for the National League of American Pen Women. She is also chairman of the American Music Committee for the California Federation of Music Clubs.

* * *

Leni Lynn, 15-year-old songstress, who was sent to Hollywood by 10,000 school children of Passaic, N. J., who contributed dimes for her trip, has been signed to a term contract by Republic Studios.

* * *

Irvin Talbot has just completed recording of background music for Edward H. Griffith's Technicolor production, Virginia, at Paramount Studios.

* * *

Grace Bush gave her lecture-recital, Christmas in Many Lands, 14 times during the month of December. Her new Christmas song, Ring Out, Ye Merry Christmas Bells, was broadcast by Adolph Defore from Carnegie Hall on Christmas Eve.

* * *

A series of programs designed to explain the origin and function of specific musical instruments as used in solo and orchestral work is being presented by the Division of Radio-Television of the University of Southern California. Included in each program is a demonstration of the instrument by a member of the University orchestra.

WILBUR EVANS MAKES SCREEN DEBUT.

The young baritone of concert and radio will be seen in the forthcoming film, Her First Romance, in which he plays opposite Edith Fellows. The world premiere of the picture will take place in Philadelphia, Evans' home town and the scene of his first public appearances.

Tucson Symphony Orchestra Enlarges Schedule

TUCSON, ARIZ.—The Tucson Symphony Orchestra, established in 1927, is today a body of the University of Arizona. This sponsorship is now in its second season. About an equal number of the sixty players are students and townspeople. The new arrangement has been productive of a greater incentive and both the enrollment and the personnel of the orchestra is stronger than ever before. The three regular concerts and one youth program scheduled constitutes an increase of one over last year. The last concert will take place early in May. Outside soloists are engaged from time to time. Anna Mae Sharp, violinist and concertmaster of the orchestra, played the B Minor Concerto by Saint-Saëns at the first program on Nov. 19. Other soloists had not been chosen when this was written.

GEORGE C. WILSON.

N. Y. Philharmonic Broadcasts Program from Ann Arbor

ANN ARBOR, MICH.—The Choral Union audience experienced something new in concerts when the Philharmonic-Symphony Society of New York under John Barbirolli gave its international broadcast on Nov. 24, from Hill Auditorium. Every available inch of standing room was taken.

The program opened with the Handel Concerto Grosso for String Orchestra in B flat major and closed with the Sibelius Second Symphony. In Mendelssohn's Italian Symphony, every group in the orchestra entered with consummate zest into a brilliant performance.

Richard Bonelli, Metropolitan Opera baritone, gave a recital of arias and songs on Dec. 3. He was recalled many times and responded with four encores. Ernst Wolff contributed much to the program as accompanist and soloist. A. McL. T.

Edward Dudley on Tour

Edward Dudley, American tenor, is touring the South and will also appear in oratorio in the vicinity of New York. In the spring he starts a tour which takes him to the Pacific Coast.

University Co-Sponsors Enid, Okla., Symphony

Cimarron Opera Company Gives Works in English

ENID, OKLA.—The Enid Symphony Orchestra, an amateur organization, was founded in 1935. Composed of 60 players, under the direction of the resident conductor, Frederic Claiborne, it is supported jointly by subscription sales and Phillips University. The orchestra opened the season on Nov. 19 with a stronger, more enthusiastic response than ever before. The program included Laszlo's Improvisations on a Theme by Stephen Foster, a first performance for Enid.

Four formal concerts are given each season at the Education Building, seating 2 000. The last concert will be on May 20. Outside soloists are engaged. Last year Rudolph Ganz appeared as guest conductor and also as soloist in the Beethoven Piano Concerto in C major. Russell J. Green is business manager.

The Cimarron Opera Company came into being here in 1932. After two years its success was so marked that it was incorporated as a non-profit enterprise and built a covered stage and amphitheatre, known as Glenwood Star Bowl, to specialize in outdoor summer opera.

An average series of four operas is given during June, with occasional performances during the winter. The company designs and makes its own scenery and wardrobe, and has given to date 16 operas, all in English and with thorough success.

The personnel of the company is recruited from Enid and surrounding communities, from Wichita, Oklahoma City, Tulsa, with an occasional artist or guest conductor from Chicago or New York.

The 1941 season will include: Hänsel and Gretel, Traviata, Cynthia Parker by Julia Smith (premiere in its enlarged 3-act form), Elijah (operatic form), The Brownings Go to Italy by Freer, The Prodigal Son by Debussy, and Beautiful Galatea by Suppe.

Henry Hobart, director of music at Phillips University, is the founder, conductor, and general director of the opera company, which functions under the sponsorship of the University. Mr. Claiborne will be guest conductor of Traviata.

Rosenthal Soloist at Ohio Teachers' Meet

CLEVELAND, O.—The Ohio Music Teachers Association met in Youngstown, O., on Nov. 14, in all day sessions of business meetings, round table discussions and programs by accredited teachers and their pupils. In the evening after a banquet at the Y. M. C. A. headquarters, a concert was given by the Youngstown Symphony Orchestra of 81 members under Carmine Ficocelli, with Moriz Rosenthal as soloist. The veteran pianist gave a fine performance of the Liszt E flat Concerto and a group of solos; an audience of 3,000 paid tribute to him by rising as he appeared on the stage. George Madtes, president of the Symphony Society, was the speaker at the banquet. Alvin Meyerowitch of Youngstown College, chairman of the convention and member of the first violin section of the orchestra, deserves credit for the success of the convention. Arthur Loesser, Russell V. Morgan, Supervisor of Music, and Ida Engel, pianist, of Cleveland, participated.

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St. Louis Premieres New Walton Violin Concerto

ST. LOUIS, MO.—The music calendar has included quite an array of celebrities as well as a number of highly meritorious orchestral scores of contemporary composers. Soloists with the Symphony Orchestra were Artur Rubinstein and Jascha Heifetz, and the orchestra's outstanding performances of first time scores were the fifth symphony of Dimitri Shostakovitch; a Divertimento for strings by Bela Bartok, and a Sinfonietta by Antoni Van der Voort which won the $1,000 prize offered by the St. Louis Symphony Society in its 60th anniversary season.

The prodigious art of Rubinstein, appearing for the third time in four years, again thrilled symphony audiences, in Beethoven's fourth concerto and the piano part in Manuel deFalla's Nights In The Gardens Of Spain. Vladimir Golschmann justly shared the enthusiasm for his superb orchestral accompaniments. Bela Bartok's Divertimento had its first American performance. A work in three parts, it revealed skill in the use of orchestral devices, fine contrasts and a spicy but inoffensive modern harmonic structure. It was more than cordially received. The concert opened with Berlioz' Roman Carnival overture.

New Walton Concerto Played by Heifetz

Jascha Heifetz introduced William Walton's new violin concerto, which on first hearing created widespread discussion. Walton had an ideal interpreter in Heifetz, but in the last analysis it seems a fragmentary opus. Mr. Golschmann provided excess rehearsals to make the concerto as perfect as possible. The results achieved were all that could be wished, as far as finesse of performance was concerned.

Emerson Whithorn's Sierra Morena had a first St. Louis performance at these concerts and proved a well conceived and colorful bit of impressionism. Sibelius' fifth symphony had an excellent performance to close the program on a fitting climax.

The fifth symphony of Dimitri Shostakovitch, introduced to St. Louis, met with instantaneous and excited approval. Mr. Golschmann and his men gave an unforgettable performance.

Antoni Van der Voort's Sinfonietta won unstinted plaudits from the symphony audiences and the composer, who came from California to be present at its premiere, was called to the stage to acknowledge the reception. The work is in four movements, of clever construction and is at times within the bounds of modernism that is easily assimilated. Mr. Golschmann gave the work a sensitive and colorful performance.

Recitalists Hailed

Eugene List, 20-year-old American pianist, revealed his superior equipment in a recital at Howard Hall as the second attraction of the Principia Concert Course. In a program of classic and modern works, List delighted a large audience which, through long applause at the end of the program, gained four extra numbers.

Robert Virovai, violinist, was reengaged by the Civic Music League following his great success of last season. He was in top form in a program of Beethoven, Bach, Mendelssohn and Liszt. He received generous approbation and gave several encores.

Jeanette MacDonald made her first appearance here in a recital before an audience that filled the Municipal Opera House. To the splendid accompaniments of Giuseppe Bamboschek, the movie star sang works of classic song and operatic literature with success, and added to the list various bits from her cinema productions.

Rudolph Ganz was heard in a piano recital at Webster College in which he displayed that his well known keyboard mastery, is as brilliant as ever. He played old and new works and a group of his own. That the event was a complete success was attested by thunderous applause.

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New York Dance Recitals Show Novel Content

By ROSALYN KROKOVER
Dance Editor, Musical Courier

The recital of Carmalita Maracci and her group on December 15th at the Y.M.H.A. Dance Theatre was the first occasion this season that a performance given by an individual could hold its own in comparison with the Ballet Russe. Although Miss Maracci had appeared with her small company the previous week, the auditorium was packed to the doors and the announcement of still another concert for December 29th received an immediate ovation from the audience.

Miss Maracci is an exciting dancer. Her work is highly personalized—it is of no particular school, nor will it develop into one. Her dances deal exclusively with ballet or the Spanish idiom, and generally possess rare satiric qualities. She is assisted by an ensemble of four: Margaret Kilroy, Francesca Lopez, Julia Randall and Marie Van Dyke, all of whom are excellent dancers, superbly trained by Miss Maracci. Their work in the group numbers (Ballet Suite, Flamenco, Madrigal and Pavana) revealed the dynamic little leader's choreographic skill.

The surprise of the afternoon was Paul Godkin, who danced to an Etude by Scarlatti. His interpretation and re-creation of the 18th century dance of the time of Vestris was the finest bit of male ballet dancing seen in New York in many a season. In technique and style he was faultless.

Nino Albanese, composer-pianist is the answer to any company's needs. His original contributions attested to a real creative ability, while his musicianship was proved by his fine accompaniments.

Dance Pantomimes by Iva Kitchell

Iva Kitchell gave a recital of dance pantomimes and parodies at the Barbizon Plaza on December 10. In cleverly contrived costumes, she portrayed most everything from a Fuller Brush Man to a Prima Ballerina. Variety, after all, is the spice of life.

Miss Kitchell started out to be a serious ballet dancer but it was not long before Serge Oukrainsky discovered her flair for comedy and encouraged its development. Her program was varied and full of fun. Of special delight were the ingenious sets designed for the numbers entitled: Before the Ball, Shoes, Peter Rabbit and Prima Ballerina. The audience responded generously. Most of the applause was for the ability displayed by the soloist, but a good portion indicated appreciation of her winsome personality and sincerity. Hazel Dorey was the accompanist.

IVA KITCHELL in one of her Dance Pantomimes in her recent New York recital.

Holiday Fare Varied

The studios have been rushed over the Christmas season with special courses. Hanya Holm conducted an intensive course in dance technique, theory, fundamentals, percussion and group compositions, which started on Dec. 23 and will close on Jan. 4.

Huapala has resumed her classes in Washington, D. C., and spends every Sunday teaching Hula there at the Marian Durbrow Venable Dance Studios.

Doris Humphrey and Charles Weidman are opening a Festival Series in their new studios. With Lionel Nowak as musical director, the first program was given on Dec. 26 and was repeated through the 29th. The second opened on Jan. 1 and will run until Jan. 5.

Cartier Presents New Work

Jacques Cartier presented his new theatre-piece ". . . the Noble Czar!", at the Barbizon-Plaza Concert Hall, Dec. 20. The one-man-show was in eight episodes. It opened with incidents from the life of Czar Boris (1578-1605) and proceeded on down the line with Dimitri, Ivan V, Peter the Great, Paul, Alexander II, Alexander III, and Nicholas II. As usual, Mr. Cartier was in top form and raced through the centuries of great moments in Russian history in a most authoritative manner.

Mr. Cartier was assisted by Mary Morley, pianist and Ray Baldwin, percussionist. An extremely large audience showed evidence of its appreciation, and all look forward to an announcement of the next performance.

Rochester Host To State Teachers

ROCHESTER, N. Y.—The New York State School Music Association held its eighth annual band, orchestra, and choir clinic at the Eastman School of Music on three recent days. An important event was the formation of two bands, an orchestra, and two choirs of selected high school students from the entire state. After rehearsing for three days, these all-state organizations gave a public concert on the final evening of the clinic in the Eastman Theater. The bands were conducted by A. R. McAllister and Walter Beeler. Helen Hosmer conducted the Girls' Choir, while Marlowe Smith was in charge of the Mixed Choir. Carl van Hoesen directed the orchestra with Dr. Hanson as guest conductor of one of his compositions.

Eastman Groups in Program

The Rochester Philharmonic Orchestra, conducted by José Iturbi, performed an all-Russian program for the delegates and students attending the clinic. At the close of the concert, the orchestra saluted their conductor, who was celebrating his forty-fifth anniversary, with "Happy Birthday to You." The following evening, three major organizations of the Eastman School of Music joined to present a varied program of music for symphonic band, choir, and orchestra. Frederick Fennell conducted the band in works by Bach, Debussy, and Wagner. This was followed by the choir directed by Dr. Herman Genhart. Dr. Hanson brought the concert to a close with a magnificent performance of Ravel's Suite from Daphnis and Chloé. During the three day session, the band under Mr. Fennell and the school symphony led by Dr. Paul White presented informal sight-reading concerts for members of the clinic.

A large audience filled the Eastman Theater of the University of Rochester to hear Fritz Kreisler present the opening recital of the season.

Martha Produced with Visiting Artists

A colorful production of Von Flotow's Martha was the second outstanding event of the series. As in the past, the production was in the able hands of Guy Fraser Harrison, conductor, and Nicholas Konraty, stage director. A distinguished cast headed by Josephine Antoine and James Melton in the roles of Martha and Lionel also included Julius Huehn, Edwina Eustis, Abrasha Robofsky, and Mack Morgan. The Rochester Civic Orchestra furnished the musical accompaniment, and the chorus was composed of local singers. The large audience evinced its pleasure by frequently interrupting the performance. L. F.

Vivian Della Chiesa Soloist with Choral Ensembles

Vivian Della Chiesa, soprano, was soloist on Dec. 3 with the Apollo Club of Brooklyn, N. Y., and on Dec. 16 was heard in Trenton, N. J. On Jan. 22 she appears with the Reading, Penna., Choral Society.

Miss Della Chiesa has signed a two-year contract to be heard over WEAF on Sunday nights in the Bayer Hour. She also has ten engagements on the La Rosa Hour over WOR.

During this season she will be heard with the St. Louis, Cincinnati and San Francisco opera companies.

First Performances on List in Bartlett-Robertson Recital

Several first performances of works will be given by Ethel Bartlett and Rae Robertson, duo-pianists, at their Town Hall, New York, recital on the afternoon of Jan. 5. Benjamin Britten's Rondo alla Burlesca, written for and dedicated to the pianists, will be premiered. Bach's G minor fugue, arranged by Mednikoff, the same composer's Choral prelude, Glory to God in the Highest, in Whittaker's setting, Thomas Austen's arrangement of The Keel Row, Weber's Perpetuum Mobile in the Kovacs arrangement and Mischa Portnoff's Story My Music-Box Told Me will be heard for the first time in New York.

By request the two pianists will repeat Milhaud's suite, Scaramouche, which they introduced to New York on Nov. 5, 1938, and which they have just recorded for Columbia.

Michael Bartlett in Opera and Concert Engagements

Michael Bartlett, tenor, has an active schedule this month. On Jan. 4 he sings the title role in The Chocolate Soldier over WGN, Chicago, with Henry Weber's orchestra. On Jan. 15 he appears with Jarmila Novotna, soprano, at the Diaz Musicale at the Hotel Pierre, New York, and on Jan. 18 appears as Pinkerton in the Newark Civic Opera Company's performance of Madam Butterfly. On Jan. 22 he sings in Reading and on Jan. 26 and 29 in Traviata and Faust in Baltimore.

Mr. Bartlett on Dec. 7 sang the role of the Duke in Rigoletto with the Newark Civic Opera Company and on Dec. 13 was soloist at the Christmas concert of the Chaminade Club.

Passed Away

BLANCHE MARCHESI, 77, opera and concert soprano and teacher, died in London on Dec. 15. She was the daughter of the Marchese della Rapata of Palermo and Matilde Graumann. Both her father and mother had been pupils of Manuel Garcia; her mother later became his assistant, and then a famous singing teacher herself, the mentor of Melba, among others, Blanche Marchesi started as a violin student of Nikisch and Colonne but in 1881 decided to become a singer, appearing first in concert and then in opera. Her most noted roles were Brünnhilde in Walküre and Leonora in Fidelio. She toured the Continent, as well as this country. Later she became associated with her mother in teaching. She settled in London in 1896 and had lived there since, being twice decorated by Queen Victoria. Her husband, Baron André Caccamisi, died several years ago.

PIERRE GAUTIER, 77, organist and composer of Ottawa, died in that city on Dec. 15. He had arranged more than 125 folksongs and was recognized as an authority on French-Canadian music. For many years his Christmas Mass has been sung in churches of the Ottawa diocese For two years he was the organist at the Basilica and from 1922 until his retirement six years ago, was organist at St. Charles Church. A son, Charles, editor of Le Droit, survives.

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Heard in the Studios

Helen Chase

Margaret Speaks, concert and radio soprano, appeared recently in many engagements including concerts in Chicago, Springfield, O., and Fort Worth, Tex. More than 6,000 heard her in Toronto, Can. Miss Speaks, chosen twice in the radio poll as the outstanding woman singer of classical songs over the air during the past two years, shortly returns to the Firestone program over WEAF.

Raymond Ross, baritone, has been heard by several clubs including the Press Club and Continental Club in New York in his "dramatic impressions."

Ruella Travis, coloratura soprano, and James Curtiss, a New York attorney, were married on Nov. 9. Miss Travis will be heard on a program for the Hunter College Alumnae at the Hotel Taft this month.

Seymour Falkow, 13, boy soprano and actor, was among the 14 winners in a recent RCA contest and is expected to be heard soon on an RCA program. He appeared as the Prince in Journey to Jerusalem over the air recently and also won a television contest at the World's Fair. Shira Cook, juvenile singer, won the radio contest for the White Owl program.

Elaine McCrea, soprano, Flora Campagini, mezzo-soprano and James Landi, tenor, are members of the Gotham Opera Company. Jean Lee, mezzo-soprano, is a member of the Village Light Opera Company under the direction of Allan Hinckley which recently presented Pirates of Penzance at the Heckscher Theatre.

Madeline Lindow, of Roselle, N. J., appears at the MacDowell Club this month. Raymond Ross is to be guest artist.

All these artists are under the vocal guidance of Helen Chase.

Carl M. Roeder

A program of diversified content was presented on Dec. 7 at Carl M. Roeder's studio by his students. Irene Kantor and Roma Kantor were heard in the allegro

CARL M. ROEDER

movement of Bach's concerto in D minor for two pianos. Jean Holthausen played the G minor Rhapsodie of Brahms and F minor Impromptu of Fauré. Two Chopin etudes and the same composer's A flat Polonaise were presented by Jack Seaman. Rosetta Goodkind offered Schumann's Abegg variations and the Bach-Liszt A minor prelude and fugue. Clara Cash played Beethoven's sonata in D minor, Op. 31 and the Liszt Etude de Concert.

The Bach-Busoni toccata and fugue in D minor was played by Miriam Woronoff and Chopin's F minor Fantaisie by Lewis Hamvas. Doris Frerichs concluded the program with Ravel's Sonatine Modere and Rachmaninoff's B flat prelude.

Ernesto Berúmen

William Schoonmaker, pianist, played the Dohnanyi quintet at the Nutley High School on Dec. 3 under the sponsorship of the Nutley Symphony Society. Constantine Callinicos, Greek pianist, was heard in Chicago Dec. 22, with Manuel Baromis, tenor. The same day Mr. Callinicos also appeared at Town Hall, New York, in a concert for the benefit of the Greek Relief Fund, headed by Nicola Moscona, bass of the Metropolitan.

Nana Genovese Gazzale

Six artist-pupils were presented at the second recital on Dec. 15 at the Tenafly, N. J. studio of Mme. Nana Genovese Gazzale. Those taking part in the program were Harold Bertelsen, Evelyn Roberston, Jeanne Markey, Margaret Morchen, Anne Poitras and Thomas Kingsley. The accompanist was Edith B. Thompson.

Harry Jompulsky

Claudio Frigerio, baritone, sang Marcello in La Boheme and Germont pere in La Traviata in performances in Philadelphia. Louise Taylor, Chicago Civic Opera soprano, has been engaged to sing Tosca and Santuzza with the Baltimore Opera Association this month.

Clifton Hughes, baritone, gives a recital on Jan. 7 at the St. George Hotel, Brooklyn, N. Y. Louise Abbey, mezzo-soprano, is now soloist at Judson Memorial Church, New York City. Roger Coleman, tenor, has been engaged by the artist bureau of the Columbia Broadcasting System and is appearing in Buffalo. Ernest Dahlgren, tenor, is singing at St. Nicholas Collegiate Church, New York City. Harold Cummings, baritone, is appearing at Chez Maurice, Montreal.

Ross McLean, baritone, is appearing at Dempsey's Club in New York City. Kelly Rand, baritone, is singing at the Seneca, Rochester, N. Y. Calvin Boughman, tenor, from Baltimore, is soloist at St Mark's Church, Brooklyn, N. Y. Marion Bradley, soprano, has been engaged as soloist for Unity Church services at the Waldorf-Astoria.

All are artists from the Harry Jompulsky studio in New York.

Robert Malone

The Robert Malone studios have recently presented its artists in two recitals in Carnegie Chamber Hall and at the St. George Hotel, Brooklyn. Taking part were: Olive De Coveny, Anthony Maillis, Gertrude Walters, Betty Sullivan, Lucille Wellander, A. Wesley Bremer, Peter Murphy, Fran Francis, George Sperling, George Keeley. The program included numbers by the Choral Scholarship Society, with Robert Malone directing. In Carnegie Chamber Hall recitals were given on Nov. 24 and Dec. 2 by Lucille Mitchell, and Stanley Jones, Martha Pryor, American Negro diseuse, Ann Paige and Stephen McGrail. Mr. Malone was at the piano.

Juilliard Graduate School Students Give Recital

Students of the Graduate School of the Juilliard School presented a program of songs, violin, viola and piano numbers on Dec. 17 in the second of the series of Tuesday afternoon concerts. Margaret Fountain, violinist, and Ruth Geiger, pianist, played Fauré's A major sonata. Jean Bryan, mezzo-soprano, with Herbert Melnick as accompanist, sang Lieder of Schubert and Brahms. Rolf Persinger played Ysaye's D minor sonata for violin alone on the viola. Albert Masiello, pianist, was heard in etudes of Liszt, Scriabine and Chopin.

Dougherty-Ruzicka Duo to Tour

Celius Dougherty and Vincenz Ruzicka, duo-pianists, heard recently in Town Hall, New York, have joined the list of WGN Concerts artists and a tour next season is being arranged for them.

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Cleveland Institute To Open Auditorium

Building Will Seat 400 and Be Scene for Student and Faculty Recitals

CLEVELAND—Marking its 20th anniversary, the Cleveland Institute of Music this month will open a new auditorium, adjoining the main school building, which will seat 400 and be the scene of both faculty and student recitals. A series of programs will be given extending to commencement time in June. The institute opened new quarters in September.

Mary Van Kirk, contralto, and Marjorie Phelps, soprano, students of Nevada Van der Veer, participated in the Metropolitan Opera Auditions of the Air on Dec. 8 and in the semi-finals. Both artists have studied at the institute for four years. They sang at Chautauqua together and also appeared at the Berkshire Festival last summer. N. B.

Minneapolis College to Hear Third Orchestral Program

MINNEAPOLIS, MINN.—At the third in the series of orchestral concerts by the Minneapolis College of Music orchestral society, William Muelbe conducting, on Jan. 14, the soloists will be Mary Helen Holmes, Zena Leet, pianists; Helen Hauge, soprano; David Jenkins, tenor; Mark Strachota, clarinetist; and Mary Roberts, flutist.

Photo by Chidnoff Studio

PETER PAUL FUCHS,

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Recording of Aida will be played at the college assembly on Jan. 7. Walther Pfitzner will be in charge.

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Westchester County, N. Y., Rich in Musical Ensembles

By EDNA HORTON

WHITE PLAINS, N. Y.—A new musical group is the Westchester Opera Association, founded last year and directed by Mary Fabian. With Mrs. Edward M. Manville as honorary president, this organization aims to give young American talent opera training and experience, and to produce opera in English. Since last spring concerts in various communities have featured chorus and soloists in operatic programs, and Sunday afternoon musicales are being continued through the winter. The first opera performance is planned for the spring.

The oldest musical group in the county is the 59-year-old Choral Art Society of New Rochelle. Founded in 1881 as a mixed choral and conducted by Dr. Walter Damrosch, today it is a women's group, under the direction of Dr. Antonia Brico. Mrs. Fred F. Thursfield is president. The first concert this year is scheduled for February.

The Westchester Symphony Orchestra of White Plains, founded and directed by Louis Green, started 15 years ago as the White Plains Symphony. The membership of 62 men and women includes amateurs, semi-professionals and a few professionals. Preference is given to Westchester artists in selecting soloists for the two concerts a year. The average attendance last year was over 1,000. The concerts this year, in December and May, will be free to the public. The Dec. 9 concert presented Henry Cowell, composer-pianist, in the first performance of his Four Irish Tales for piano and orchestra. Charles S. Hoff is president.

Siegmund Grosskopf is founder and director of the New Rochelle Symphony of 40 members, professionals and advanced amateurs. Two soloists are presented at both the fall and spring concerts. On Nov. 12 (the twelfth season) the soloists were the assistant concertmaster, Rocco Giglio, violinist, and Loie Nickerson, pianist.

The Scarsdale Orchestra, in its fourth year under George Hubbard, music supervisor in the Scarsdale schools, has the well organized help of the Scarsdale Orchestra Association (Mrs. C. H. Grant, chairman), which supports the orchestra through sale of memberships. The 45 members of the orchestra are all amateurs. Two concerts a year are given at the high school auditorium, the soloist for each being chosen from auditions held for advanced music students of the county. Lilo Adams, soprano, was soloist on the Nov. 15 program, which also included Percy Grainger's recently published Harvest Hymn.

All of these orchestras complete their symphonic ensemble for concerts with one or two professionals from outside when necessary. They are featuring Sibelius music for the composers' jubilee this year, as well as the works of American composers.

Choral Clubs of Westchester

Despite the discontinuance of the Westchester Music Festival two years ago, there are a number of active choruses throughout the county. The Treble Clef of the White Plains Contemporary Club, some 40 members under the direction of Antonia Brico, is open to singers of the county, and includes sight-singing and ear-training in its program. There are two concerts a year, in one of which they usually combine with the Choral Art of New Rochelle and the Jackson Heights Choral, at either the White Plains High School or Carnegie Hall in New York. The first event of the sixth season will be the Christmas program on Dec. 22. The Feb. 7 program will feature an original choral composition written for the club by Joyce Barthelson, who is also the accompanist.

The Mid-County Singers (the White Plains Choral Society, re-named last season), Caroline Beeson Fry, president, and George W. Risser, program chairman, has been under the direction of Mrs. Fry since 1926. Membership is open to men and women of the county and two concerts are given annually. In January the group will give Beethoven's Missa Solemnis and in May there will be a Grainger program, in collaboration with Percy Grainger. The Contemporary Singers, twenty women's voices, has been directed by Caroline Beeson Fry since 1924.

The Choral Ensemble of the Bronxville Women's Club, Mrs. Coleman Lavenberg, chairman, is a mixed chorus of thirty members, open to men and women of Westchester. Under the direction of John Warren Erb, six programs a year are given at the club house. The Christmas Twilight program on Dec. 22 will present Percy Grainger as soloist, and the ensemble will sing three compositions especially written for them by Mr. Grainger.

The Young Singers' Club of New Rochelle, Florence Blumenschein Rowe, founder and director, has a membership of sixty young women. Since its first concert in 1933, the soloists have come from within the membership. Several concerts a year are given; the main one late in the spring will have Eleanor Ney, soprano, as soloist.

The Scarsdale Women's Club, in its seventh season under the direction of Florence Ostrander, will have Lois Bannerman, harpist, as soloist on the Dec. 4 program at the clubhouse. There will also be a January concert there.

THE WESTCHESTER SYMPHONY ORCHESTRA
of White Plains, N. Y., Louis Green, conductor.

Miscellaneous Organizations

Among other choruses are: the Madrigal Society of Yonkers, Mrs. John Dill, president; seventy women, Clifford E. Dinsmore, director; eighteenth season; two concerts a year. The Male Glee Club of Yonkers, Clifford E. Dinsmore, conductor; sixty-five members; fifteenth season; member of the Associated Glee Clubs of America; two concerts a year. The Hastings Morning Choral, Emily Harford, director; Mrs. Morval Church, president; twenty members; fifteenth season; two concerts a year; guest artists. The Ossining Music Guild, Edgar Fowlston, director; Mrs. Kenneth Slater, president; mixed chorus of seventy voices; fifteenth season; two concerts a year. The Greenwich (Conn.) Choral Society, Lowell Beveridge, conductor; fifteenth season; spring concert, with soloists. The Opera Chorus Club of White Plains, Marion London Milholin, director; twenty-five members; fourth season. The College of New Rochelle Glee Club, F. Colwell Conklin, director for eleventh year. The Gilbert and Sullivan Society of White Plains, Canon H. Adye Prichard and Lindley Varney, directors; Forrest Haver, president; eighth year; fifty members. The Manor Club of Pelham; women's voices; Frank Butcher, director.

The Larchmont Gilbert and Sullivan Society, John T. Schumacher, president, will give its sixth spring performance under the musical direction of Charles W. Kitchell. There is a cast of some eighty, soloists from New York and Westchester, and a professional orchestra of sixteen pieces. With a large patron list, the proceeds are devoted to charity, the beneficiary for the past two years having been the New Rochelle Hospital. Last spring the two nights brought gross receipts of $4,000, and a net profit of $1,000.

Interest in chamber music is increasing in Westchester. The Westchester Chamber Music Society, a string and wood ensemble of forty members, under the direction of Harold Berkley, will meet for the ninth year in the Little Theater of the County Center one Sunday afternoon a month. Maurice Zuckert is president. Rehearsals are open to the public, and there is a concert in the spring.

The Composers' Forum (members mostly from Pelham, Pelham Manor, New Rochelle and Bronxville) frequently has ensembles to perform the composers' works, sometimes from within the membership, sometimes guest artists.

Jenkins Recital for Manhattan Study Club

The annual song recital by Florence Foster Jenkins, before the Manhattan Study Club, at Sherry's on Dec. 16, undoubtedly presented the prima donna at her best. Valse Caressante by Cosme McMoon, written for the singer, was again a successful item; it is recalled that she presented him with a medal, suitably inscribed, at her recital at the Ritz, in recognition of the brilliant song. Louis Alberghini's flute obbligato, as well as his solos by Ravel, added much to the effect. Vanzano's coloratura waltz fits the singer perfectly. Three songs, previously heard, by Brahms, Liadoff, and her own Jubilate, gave pleasure, loud applause following. Judith Elliott gave two suitable recitations, and at the close Mme. Jenkins led the assembly in appropriate Christmas carols. F. W. R.

Margaret Sittig Active

Margaret Sittig, violinist, gave a recital at Swarthmore College Dec. 8. On Dec. 7 she appeared on the Sigma Alpha Iota radio hour over WNYC, and on Dec. 5 was heard at Carnegie Chamber Music Hall in her annual New York recital.

Schimmerling "Musiques Grotesques" Given

H. A. Schimmerling, whose compositions include a novel medium known as "musique grotesque," was heard in a Carnegie Hall studio recital, in two such productions, Frankie and Johnnie, and Sailor, Won't You Marry Me? The librettos were by Bogia Horska, the music based on American folk songs.

The composer plans twenty productions of this type with the same collaborator. His first work was Turmoil in Tamberg, written while he was conductor at the Prague Opera and produced by him at Brünn. He is directing a school of music, covering the various phases from composition to production at his New York studio.

Schafmeister-Tully Recital

The second Candlelight Musicale of the season, on Dec. 6 at the Waldorf-Astoria Hotel, New York, was presented by Helen Schafmeister, pianist, and Alice Tully, soprano. Miss Schafmeister's program included Ravel's Sonatina, and miscellaneous items of Mompou, Debussy, Giraud, Mortimer Browning, Charles Repper and Frank La Forge, all played with technical skill and understanding. Miss Tully contributed Lia's air from Debussy's L'Enfant Prodigue, songs of this composer, Faure, Poulenc, Roussel, Paul Nordoff. Hadley, Alice De Cevee and several folksongs, two from Kentucky and another from Vermont. The soprano was in splendid vocal form singing with taste and interpretative ability of a high order. Arpad Sandor was the competent accompanist. M. W.

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Cincinnati Applauds Novelties

By MARIE DICKORÉ

CINCINNATI, O.—New works have been featured by Eugene Goossens in his programs by the Cincinnati Symphony Orchestra each proving highly interesting. The audience burst into spontaneous applause at the conclusion of Weinberger's Under the Spreading Chestnut Tree and found Bach's Toccata and Fugue in D minor for organ, arranged for orchestra by Sir Henry Wood, very effective.

Ruth Posselt gave a scintillating performance in Hindemith's Concerto and of Bosmans' Concert Piece, both for violin and orchestra. In each number the Cincinnati Symphony Orchestra under Mr. Goossens' baton provided a sympathetic accompaniment. At the third concert the Randall Thompson Symphony No. 2, won high favor, and Heifetz played the new William Walton Concerto for violin and orchestra with exquisite tone and feeling.

Percy Grainger again captivated the audience with his delightful sense of humor and his brilliant artistry, featuring four of his own compositions and winning such an ovation that Mr. Goossens broke all precedents and played an encore, In a Country Garden, with Grainger at the piano.

Stravinsky Leads His Works

Igor Stravinsky, a warm personal friend of Goossens, who conducted all his noted ballet music abroad and in this country, was the guest conductor for an all-Stravinsky program in which the Jeu de Cartes was new to the audience. The list included his Symphony in C major and Le Sacre du Printemps, all interesting for the composer's interpretation of his own scores.

In their first appearance here as concert artists, Gladys Swarthout and Nino Martini won great favor with their program, offering many new numbers. They were compelled to accede to the demand for many encores.

The Conservatory of Music Madrigal Singers returned from a brief concert tour, under the capable direction of Dr. John A. Hoffmann, with fresh laurels and invitations for return engagements. In charming period costumes they sing old madrigals and folk tunes while seated about a table in the old English fashion. Dr. Hoffmann is planning a spring tour.

Etelka Evans, national junior counselor of the National Federation of Music Clubs and member of the Conservatory of Music's artist faculty, gave so successful a course of lectures, Adventures in Listening, in Hamilton, O., that it will be continued. She is giving two similar courses in Cincinnati and in the spring will be heard in other nearby centers.

N. Y. Philharmonic in Visit

John Barbirolli and the Philharmonic Orchestra met with an ovation when the ensemble appeared here for the first time in 27 years. A special feature in honor of Eugene Goossens was a performance of his Concertino for double string orchestra. This was followed by Barbirolli's own transcription of Bach's Sheep May Safely Graze.

The Clef, one of Cincinnati's leading music clubs, met for its opening meeting, at "The Pines," the charming house of former Governor and Mrs. Myers Y. Cooper. The program introduced a new member, Mme. Nancy Derian Sagatelian, 'cellist of New York and Philadelphia now living in Cincinnati. At the second meeting Mrs. Charles Sherrick gave the commentary for a unique program based on American folk tunes. At this meeting Eleanor Wenning, pianist-composer, was honored with an ovation following the playing and singing of several of her latest works.

The Clifton Music Club presented Eugene Goossens and the Little Symphony in a special program which won much acclaim for conductor and orchestra.

SINGS AT WHITE HOUSE.

Virginia Lewis congratulated by Samuel R. Rosenbaum, president of Philadelphia's Robin Hood Dell concerts, who discovered the 26-year-old soprano, a WPA worker, and arranged for an audition leading to her engagement for July 1 at the Dell in an all-Gershwin program. At the Dec. 9 tea in the White House, Miss Lewis was heard on invitation of Mrs. Franklin D. Roosevelt.

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Thomas Sings in Baltimore Civic Opera's Pinafore

BALTIMORE, MD.—For the performances by the Baltimore Civic Opera Company of H.M.S. Pinafore at the Lyric on Dec. 9 and 10, John Charles Thomas returned to his native city to do the role of Sir Joseph Porter. Two resident artists heard were Ellwood Gary, who gave a superb performance as Ralph Rackstraw, and Elwood Hawkins, as Captain Corcoran. Russell Slagle scored in the comedy part of Dick Deadeye. Margaret Gilner Neumann and Richard Sharretts were very good in other roles.

A capacity audience greeted both performances. A chorus of 110 and an orchestra of 45 men were heard.

Between acts, Thomas reverted to white tie and tails and did an impromptu recital, accompanied by Carroll Hollister. The company's director, Eugene Martinet, presented a handsome ship's model of H.M.S. Pinafore to the baritone. G. K.

Ricci in Bergen County Debut

TEANECK, N. J.—The first of the Central Bergen Concert Series, Mrs. Walter E. Ogilvie, Jr., Representative, presented a violin recital by Ruggiero Ricci in the Teaneck High School auditorium. The enthusiastic audience gave Mr. Ricci an ovation at the conclusion of his excellent performance of the Paganini Concerto. The Tartini "Devil's Trill" Sonata and shorter works completed the program, but the artist was compelled to play five encores. Bernard Frank assisted at the piano. F. W.

Symphony Orchestra of Central Florida to Continue

WINTER PARK, FLA.—It has been decided to continue the Symphony Orchestra of Central Florida despite the recent passing of Miss Mary Leonard, music patron and long a generous sponsor of the organization, which she founded in 1926. The group was originally a semi-professional organization affiliated with Rollins College. The board of directors, after a fortnight's intensive campaign, announced that sufficient funds have been raised to carry on the series.

Now in its fifth season under the direction of Alexander Bloch, under whose guidance it has assumed professional status, the orchestra has increased its audiences by four hundred per cent, appeared in concert courses in Orlando and Sarasota in addition to its regular Winter Park series, and has been hailed as one of the outstanding orchestras of the South.

Plans for the season include the regular series in Winter Park, one concert in Sarasota, two children's concerts in Orlando and probably two concerts in Sebring and St. Augustine. For the opening concert on Dec. 17, Mr. Bloch played the Schuman Symphony No. 4, Liszt's Les Preludes and the Funeral March from the Beethoven Eroica in memory of Miss Leonard.

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